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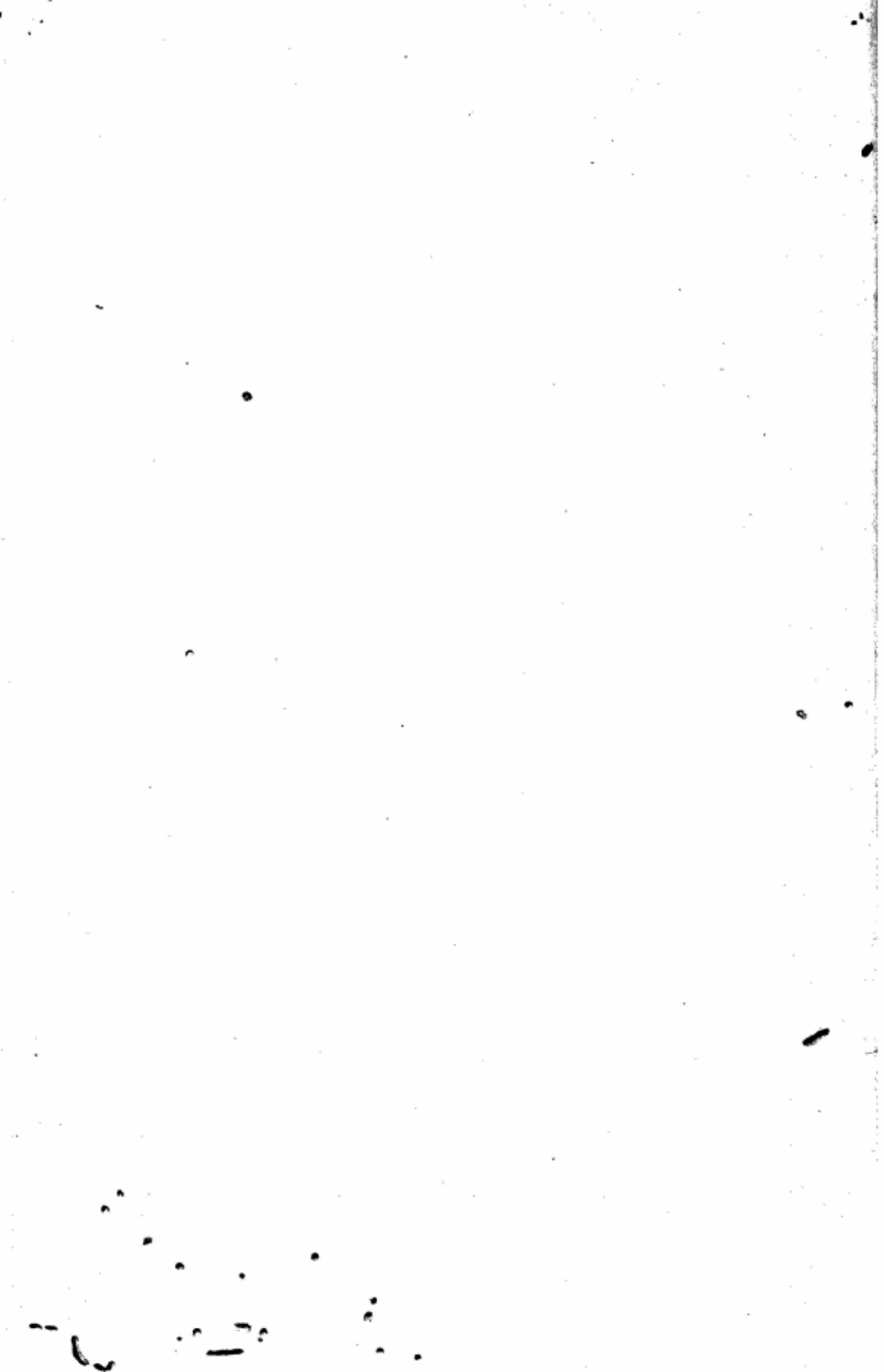
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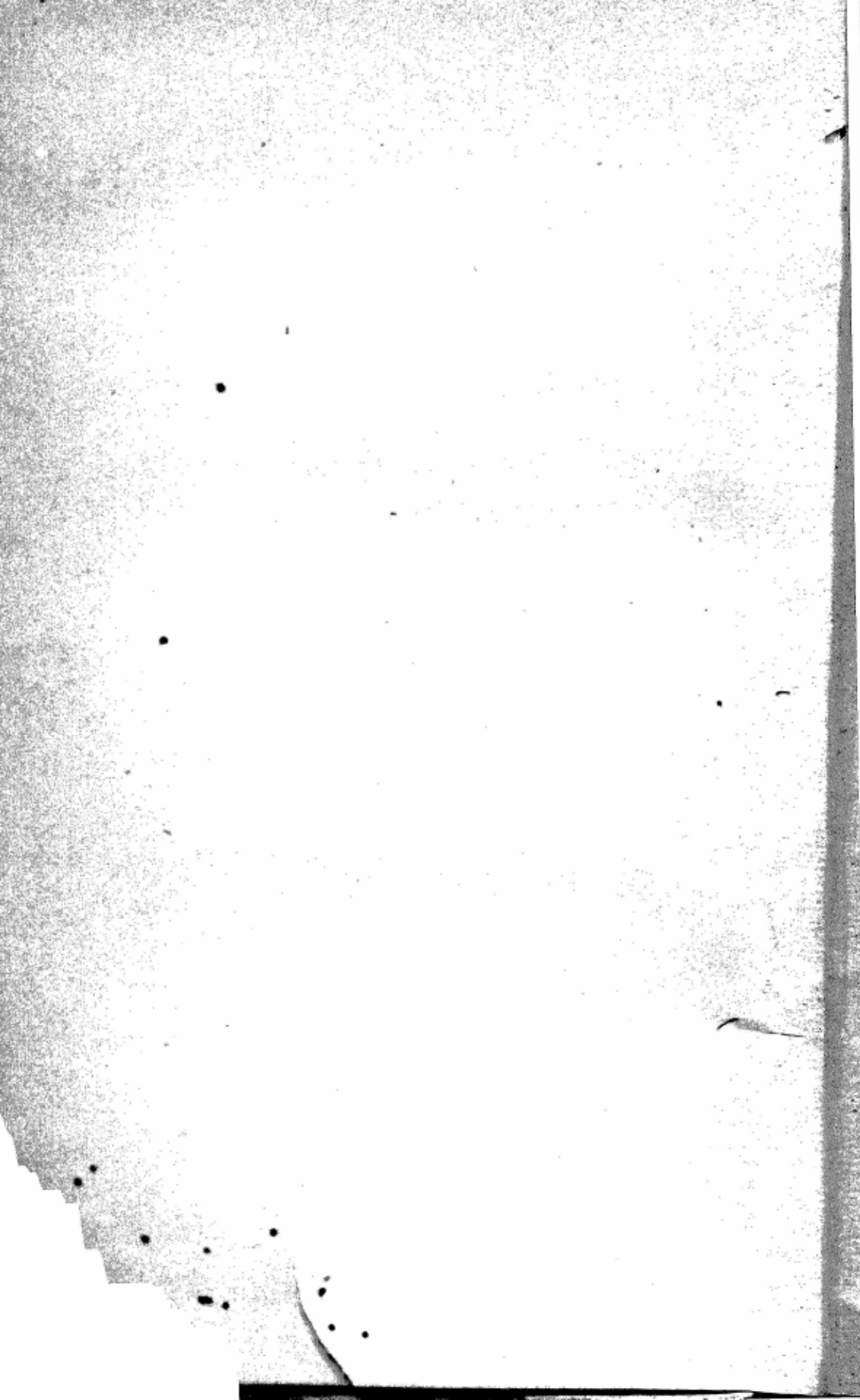
PREPARED FOR THE GOVERNMENT OF BENGAL UNDER THE  
SUPERVISION OF

E. DENISON ROSS, PH.D.

*E 416.8°*

*Vol. I*





Catalogue  
OF THE  
Arabic and Persian Manuscripts  
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PERSIAN POETS

FIRDAUSI TO HAFIZ

Vol. I

*Prepared by*

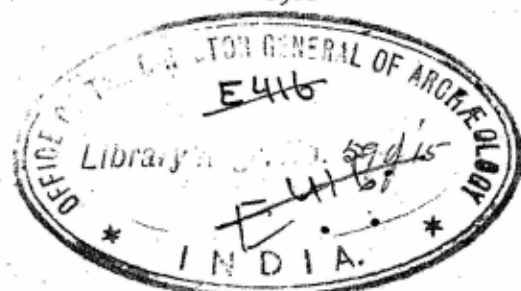
MAULAVI ABDUL MUQTADIR

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1908



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## PREFACE.

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THE present volume constitutes the first instalment of the series of volumes which are to contain a complete and descriptive catalogue of the Arabic and Persian Manuscripts preserved in the Oriental Public Library at Bankipore.

The Library owes its origin to Maulavi Muhammad Bakhsh Khan, who, at the time of his death in July 1876, left a collection of fourteen hundred volumes. In 1891, when the Library was opened to the public, it contained nearly four thousand manuscripts. The number of manuscripts is now upwards of six thousand. These subsequent additions are entirely due to Maulavi Muhammad Bakhsh's son, Khan Bahadur Maulavi Khuda Bakhsh Khan, C.I.E., to whom the Library in its present state owes its existence.

Not long after my arrival in India, in 1901, I had the privilege of visiting this Library with Lord Curzon. In view of the fact that this splendid collection was almost unknown in Europe, and not nearly so well known as it deserved to be among the learned Muhammadans of India, I had no difficulty in convincing so great a patron of learning as Lord Curzon of the imperative need of having the Library properly catalogued, and at His Excellency's desire the Government of Bengal undertook to provide funds for this purpose.

The next step of importance was to find right men for the task and to train them in the European methods of cataloguing. I was fortunate enough to find among the Muhammadans studying in Calcutta two young men who seemed to me to possess the necessary qualifications and tastes : namely,

Maulavi Kamaluddin Ahmad for Arabic; and

Maulavi Abdul Muqtadir for Persian.

During the year 1904 these young students went through a regular course of training, during which they prepared a *catalogue raisonné* of the Arabic and Persian Manuscripts in the Calcutta Madrasah, which was published in 1905.

With the experience thus gained they proceeded to Bankipore and began their labours, Maulavi Kamaluddin taking up the Koranic Literature and Maulavi Abdul Muqtadir the Persian Poetry. At the end of two years Maulavi Kamaluddin, having accepted the important post of Superintendent of the Chittagong Madrasah, was obliged to give up his cataloguing work, and his place was taken by Maulavi Azimuddin Ahmad, who since his appointment has been chiefly occupied with the Arabic works on Medicine, of which the Library possesses a very fine Collection of MSS., second only to that of the Rampur Library.

Critics may possibly point out that a great many details contained in the present catalogue are sufficiently well known to scholars to make anything beyond a reference to authorities unnecessary. It must however be borne in mind that this is the first large *catalogue raisonné* of Arabic and Persian Manuscripts ever published in India; and that it is consequently to serve as a work of reference and a model to all future compilers of catalogues in India. European catalogues are not easily procured in India, and when procured are often difficult for a man knowing no other European languages than English to consult.

In the biographical and bibliographical details given under each work the compiler has throughout endeavoured to use original sources

and to form independent views, and in this he has laid under contribution several rare biographical works which were unknown or inaccessible to his predecessors.

The whole catalogue of the Persian Poetry will probably occupy three volumes. The present volume deals with the poets from Firdausi to Hâfiz.

Among the many remarkable and interesting works which are noticed in this volume the following are specially worthy of attention :—

1.—A splendid copy of the Shah Namah (No. 1) which Alimardan Khan presented to the emperor Shah Jahan.

2.—A copy of the Rubâ'is of Sayfuddin Bakharzi (No. 56), of which no other copy is known.

3.—A splendid copy of the Haftband of Kashi (No. 114), notable for its superb caligraphy.

4.—A very old copy of the lyrical poems of Salman of Sawah, written thirty-three years after the poet's death (No. 147).

5.—A unique copy of the diwan of Ruknuddin Sâ'in (No. 149).

6.—A very valuable and interesting copy of the diwan of Hâfiz, from which the emperors Humâyûn and Jahângîr took omens, and on which they made notes with their own hands (No. 151).

While the present volume was being printed I was absent from India, and during that time Mr. J. A. Chapman very kindly supervised the work as it passed through the press.

I cannot in this place refrain from saying a few words in praise of the compiler of this volume. Maulavi Muqtâdir has risen to the height of his task by sheer devotion and energy, coupled with a scholarly instinct such as is rarely met with among Muhammadans. In fact, I think that the present volume with all its shortcomings



represents a higher level of scholarship than has hitherto been reached in modern literary research in India, at any rate as far as concerns Islamic studies. It marks a new epoch, and I trust it may be the forerunner of much more work of the same standard of excellence.

E. DENISON ROSS.

CALCUTTA, *April* 1908.

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## PERSIAN MANUSCRIPTS.

No. 1.

fol. 612; lines 25; size 16 × 10; 10 $\frac{3}{4}$  × 5 $\frac{1}{4}$ .

شاهنامه

### SHÂH NÂMAH.

BY FIRDAUSÎ.

FIRDAUSÎ, with his full name أبو القاسم منصور الفردوسی الطوسی, the great epic poet, was born in Shâdâb, near Tûs, about A.H. 321 or 322 = A.D. 933 or 934, and died in A.H. 411 = A.D. 1020. According to some the poet died in A.H. 416 = A.D. 1025, or A.H. 421 = A.D. 1030.

The earliest account of the poet is that given by Ahmad bin 'Umar-un-Nizâmî-ul-'Arâdî, of Samarqand, who visited the poet's tomb in A.H. 510 = A.D. 1116. (See Browne's translation of the Chahâr Maqâlah, published in J. R. A. S. 1900, pp. 77-84.)

For other notices of Firdausi's life see:—

Daulat Shâh, p. 54; Haft Iqlm, fol. 209<sup>b</sup>; Taqi Auhadî, fol. 541<sup>b</sup>; Riyâd-ush-Shu'arâ, fol. 298<sup>b</sup>; Khazâna-i-'Âmirah, fol. 277<sup>a</sup>; Âtash Kadah, p. 122; Nashtar-i-'Ishq, p. 1331; Makhzan-ul-Ġarâ'ib, fol. 596; Habîb-us-Siyar, vol. ii. juz 4, p. 22; Turner Macan's edition of Shâh Nâmah, Cal. 1829; J. Mohl, Paris, 1838-1878; J. A. Vullers, 1876; Elliot, History of India, vol. iv. p. 190; Sprenger, Oude Catalogue, p. 405; Ouseley, Biographical Notices, pp. 54-99; W. Pertsch, p. 68; G. Flügel, i. p. 492; Hammer, Schöne Redekünste Persiens, p. 50; Wallenbourg, Notice sur le Schahnamé, Vienna, 1810; Görres, Heldenbuch von Iran, Berl. 1820; J. Atkinson, Sohrab, a poem, Calcutta, 1814, and the "Shah Nâmah of Firdausi," London, 1832; Starkenfel's,

Kej-Kawus in Masenderan, Vienna, 1841; A. F. von Schack, *Heldensagen*, 1851; and Ethé, *Firdusi als Lyriker*, *Sitzungsberichte der Bayerischen Akademie*, 1872, p. 275, and 1873, p. 623, and especially Nöldeke's '*Persische Studien II*,' *Sitzungsberichte der Kais. Acad. der Wissenschaften in Wien*, 1892, vol. 126.

The work has been frequently lithographed and printed. See Ethé, *India Office Lib. Cat.*, No. 860.

This copy contains the introduction written in A.H. 829 = A.D. 1426 by the order of Mirzâ Bâysangar, and no copy in this library contains the older preface (anterior to the Bâysangar recension) designated by Mohl (i. p. xv.) as "Préface No. II." (See Rieu, ii. p. 534<sup>a</sup>; Ethé, *India Office Lib. Cat.*, No. 860; W. Pertsch, *Berlin Cat.*, p. 732.) This older preface has been translated by M. de Wallenbourg in his "*Notice sur le Shahnamé*," Vienna, 1810.

According to the present preface, it appears that separate records of the annals of the early Persian kings, preserved in the library of Yazdjird III., were by his order arranged into a complete history from the reign of Kyâmurs, the first Persian king, down to the death of Khusrû Parwiz, that is, to A.H. 6 = A.D. 627, by one Dânišwar Dihqân, in Pahlawi. After the conquest of Persia, during the caliphate of 'Umar, this valuable history was carried off to Arabia. From there it travelled to different countries, and subsequently came into the hands of Ya'qûb Lays, in Khurâân, who sent it to India. In A.H. 346 = A.D. 957 this history was translated into Persian by the order of Abû Maṣṣâr-al-Mu'ammari, and the account from Khusrû Parwiz to Yazdjird III. was added to it. One of the descendants of the Sasanian kings ordered Daqiqî to versify the work; but he had completed only one thousand verses when he was assassinated by one of his slaves. No further attempts were made till the reign of Sultân Maḥmûd of Gâzni, who by some accident possessed a copy of the Persian version of this valuable history, out of which he selected seven stories and gave them to his seven court poets to versify, in order to decide which of them was the most competent person to turn the whole work into verse. 'Unṣurî was adjudged the best, and was therefore ordered to begin the work, as Firdausî says:—

چنان رفت فرمان مالک رقاب  
که نظم آورد عنصری این کتاب

Firdausî, who was in Tûs, hearing of the great work ordered by Maḥmûd, determined to complete the work Daqiqî had left unfinished; but having no complete account of the early legends of Persia he was unable to carry out his plans, when one of his friends Muḥammad Laṣḥkarî furnished him with the necessary annals. Having versified the battles of Duḥâk and Faridûn, which became highly popular, he

went to Ġaznī. Here he met 'Unsūrī, 'Asjadī and Farrukhī, whom he satisfied with his skill and learning, and was subsequently introduced into the court of Maḥmūd, who was highly pleased with him and entrusted to him the composition of the *Shāh Nāmah*. The author of the *Chahār Maqālah* (*loc. cit.*) says that Firdausī completed the poem in Ṭās, where it was transcribed in seven volumes by one 'Alī Daylam. It is said that Maḥmūd, who had promised Firdausī to give fifty thousand dirhams for the poem, being induced by some of his courtiers, offered the poet only twenty thousand dirhams. Thus bitterly disappointed Firdausī wrote a satire on Maḥmūd, and went to Sipahbad Shīrād, the ruler of Tabaristān, who tried to console Firdausī by pleading Maḥmūd's innocence, and expunged, with the exception of a few, the satirical verses. Subsequently Maḥmūd sent his promised reward to Firdausī in Ṭās, but it reached there at a moment when the corpse of the poet was being borne to the burial ground. The reward was then offered to the poet's only daughter, who proudly declined to accept it.

This grand epic poem, containing sixty thousand verses, represents the National Legends of Persia, and was completed, as mentioned in the epilogue of this copy, in A.H. 400 = A.D. 1009. According to a rare epilogue in the copy noticed in Rieu ii., p. 535, and in Ethé, Ind. Office Lib. Cat., No. 878, the poem was completed in A.H. 389 = A.D. 999, and according to some verses of the same copy in Rieu even in A.H. 384 = A.D. 994.

بنام جهان داور کردگار  
ز هجرت شده چار صد سال بار

after a labour of thirty-five years in the author's eightieth year.

به می سال و پنج از سرای سپنج  
بسی رنج بردم بامید کنج

Contents:—

fol. 1<sup>b</sup>-13<sup>a</sup>. The Bāysangari preface

Beginning:—

افتتاح سخن آن به که کند اهل کمال  
به ثنائی ملک العرش خدای متعال

It should be noticed here that Kamāl-i-Khujandī (d. A.H. 803 = A.D. 1400) begins his *diwān* with this verse.

fol. 13<sup>b</sup>. Begins the first half of the *Shāh Nāmah*:—

بنام خداوند جان و خرد  
کزین برتر اندیشه بر نکند

fol. 295<sup>b</sup>. Begins the second half of the *Shāh Nāmāh* :—

چو لهرامپ بنشست بر تخت شاد  
به شاهنشاهی تاج بر سر نهاد

After fol. 186 one folio, containing 41 verses, is missing.

After fol. 302 one folio, containing 55 verses, corresponding with the Macan's edition, vol. ii. pp. 1052-54, is missing.

After fol. 413, one folio containing 57 verses, corresponding with Macan's edition, vol. iii. pp. 1395-97, is missing.

After fol. 486 one folio, of 55 lines, corresponding with Macan's edition, vol. iii. pp. 1652-54, is also missing.

This copy contains about fifty thousand verses.

fol. 6<sup>b</sup>, 13<sup>b</sup>, 16<sup>b</sup>, 36<sup>a</sup>, 48<sup>b</sup>, 81<sup>b</sup>, 105<sup>b</sup>, 114<sup>a</sup>, 153<sup>a</sup>, 168<sup>a</sup>, 206<sup>a</sup>, 226<sup>b</sup>, 254<sup>a</sup>, 284<sup>a</sup>, 295<sup>b</sup>, 296<sup>a</sup>, 342<sup>b</sup>, 380<sup>b</sup>, 396<sup>a</sup>, 435<sup>a</sup>, 455<sup>a</sup>, 468<sup>a</sup> and 526<sup>a</sup>, contain the most beautiful Persian miniatures painted in gold and colours.

Written in fine clear Nasta'liq, within four gold-ruled columns, with two most sumptuous elaborately decorated 'unwāns in the beginning, and a double-page full size miniature, with exquisite borders, on fol. 295<sup>b</sup> and 296<sup>a</sup>. The last two pages are decorated throughout in gold headings, written in gold and coloured flowers.

The colophon is dated 17th Ramaḍān, A.H. 942.

Scribe مرشد الکاتب الشیرازی

On fol. 612<sup>b</sup>, at the end, a note runs thus :—

علی مردانخان بروز ملازمت با علی حضرت کذرائیده

which means "‘Ali Mardān Khān, on the day of interview, presented to A‘ā Hadrat" (*Shāh Jahān*). The appearance of this valuable and gorgeously decorated manuscript supports the above note.

‘Ali Mardān Khān came to Delhi in A.D. 1637, and was made at different times governor of Kābul and Kashmīr by the Emperor *Shāh Jahān*. He died on his way to Kashmīr on the 16th April, 1657, and was buried in Lāhūr.

## No. 2.

fol. 538; lines 24; size  $11\frac{3}{4} \times 9\frac{1}{2}$ ;  $9\frac{3}{4} \times 5\frac{1}{2}$ .

The same.

Another beautiful copy of the *Shāh Nāmāh* with the preface of Mirzā Bāysangar, which begins as in the preceding copy on fol. 3<sup>b</sup>.

The poem itself begins on 15<sup>b</sup> as usual.

One folio, containing full-page illustration, is probably missing at the end, as the MS. opens with the folio marked 2.

Between foll. 276 and 277 several folios are wanting.

This copy of the *Shāh Nāmāh* contains about fifty-one thousand verses.

foll. 8<sup>a</sup>, 18<sup>a</sup>, 35<sup>a</sup>, 64<sup>b</sup>, 81<sup>a</sup>, 104<sup>a</sup>, 125<sup>b</sup>, 142<sup>b</sup>, 143<sup>b</sup>, 170<sup>a</sup>, 186<sup>a</sup>, 211<sup>b</sup>, 237<sup>a</sup>, 263<sup>a</sup>, 302<sup>a</sup>, 315<sup>b</sup>, 316<sup>a</sup>, 347<sup>b</sup>, 366<sup>b</sup>, 380<sup>b</sup>, 394<sup>a</sup>, 413<sup>a</sup>, 424<sup>b</sup>, 448<sup>a</sup>, 468<sup>b</sup>, 500<sup>a</sup> and 518<sup>a</sup> contain fine Persian illustrations within light gold forest-scene ornamented borders.

Written in a perfect Nasta'liq, in four columns, with one gold and two ornamental rules, and adorned with two richly gilt and coloured and sumptuously designed full-page decorations on foll. 3<sup>b</sup>-4<sup>a</sup>, with the beginning of the preface in the centre written in gold on blue ground with floral decorations. A double-page 'unwān on foll. 15<sup>b</sup>-16<sup>a</sup>. The headings are ornamented throughout. The MS. is preserved in the original old binding.

Not dated; apparently 15th century.

Scribe

شاه محمد الکاتب

### No. 3.

foll. 601; lines 25; size  $11\frac{3}{4} \times 8\frac{1}{4}$ ;  $9\frac{1}{4} \times 6\frac{1}{4}$ .

The same.

Another copy of the *Shāh Nāmāh*, with the preface of Bāysangar, together with an index of all the Persian kings from Kayūmürš to Yazdijird described in the text.

foll. 1<sup>b</sup>-11<sup>a</sup>. The preface ending with the index.

foll. 11<sup>b</sup>. Beginning of the poem, as usual.

fol. 200<sup>b</sup>. Second daftar, begins—

کنون کاربیزن بگویم ترا  
بدان آب حکمت بشویم ترا

fol. 327<sup>a</sup>. Third daftar, begins—

چو کشتامپ را داد لهرامپ تخت  
فروید آمد از تخت برپست رخت



fol. 476<sup>a</sup>. Fourth daftar, begins—

بایران برزگان ابامویدان  
بکرد آمد و نامور بخردان

This copy contains nearly fifty thousand verses.

fol. 4<sup>b</sup> and 14<sup>b</sup> contain primitive pictures (mere daubs).

Spaces for pictures are left blank on foll. 17<sup>a</sup>, 25<sup>a</sup>, 42<sup>b</sup>, 50<sup>b</sup>, 55<sup>b</sup>, 66<sup>a</sup>, 92<sup>b</sup>, 107<sup>a</sup>, 134<sup>a</sup>, 156<sup>a</sup>, 164<sup>a</sup>, 180<sup>b</sup>, 200<sup>b</sup>, 201<sup>a</sup>, 215<sup>b</sup>, 224<sup>a</sup>, 245<sup>b</sup>, 251<sup>b</sup>, 254<sup>a</sup>, 265<sup>a</sup>, 307<sup>b</sup>, 317<sup>b</sup>, 323<sup>a</sup>, 327<sup>a</sup>, 337<sup>a</sup>, 367<sup>a</sup>, 372<sup>a</sup>, 383<sup>b</sup>, 385<sup>a</sup>, 391<sup>b</sup>, 400<sup>a</sup>, 403<sup>b</sup>, 407<sup>b</sup>, 410<sup>b</sup>, 414<sup>a</sup>, 425<sup>a</sup>, 435<sup>b</sup>, 437<sup>b</sup>, 439<sup>b</sup>, 441<sup>a</sup>, 450<sup>b</sup>, 476<sup>a</sup>, 503<sup>b</sup>, 509<sup>b</sup>, 513<sup>a</sup>, 539<sup>b</sup>, 576<sup>a</sup>, 578<sup>b</sup>, 587<sup>b</sup>, 591<sup>b</sup>, 598<sup>a</sup> and 600<sup>b</sup>.

Several spaces for headings are also left blank.

Dated 29th Shawwāl, A.H. 999.

Scribe

کمال الدین بن ابراهیم

A copy of the Shāh Nāmāh, written by this scribe's son Muḥammad Mun'im, dated A.H. 1021, is preserved in the British Museum. (See Rieu, Pers. Cat. p. 537<sup>a</sup>.)

Written in good Nasta'liq within four gold-ruled columns.

*Presented by*

Shihāb-ud-Dīn Khān.

#### No. 4.

fol. 596; lines 25; size  $10\frac{1}{2} \times 6\frac{1}{2}$ ;  $7\frac{1}{4} \times 4\frac{1}{4}$ .

The same.

Another copy of the Shāh Nāmāh exactly the same as above.

fol. 1<sup>b</sup>-11<sup>a</sup>. Preface.

fol. 11<sup>b</sup>. First daftar.

fol. 198<sup>b</sup>. Second daftar.

fol. 322<sup>b</sup>. Third daftar.

fol. 471<sup>b</sup>. Fourth daftar.

The beginning of each daftar is identically the same as in the preceding copy.

Spaces for illustrations are left blank throughout.

fol. 15<sup>b</sup> contains a miniature.

Written by the above-named scribe کمال الدین بن ابراهیم in fine minute Nasta'liq, within four coloured columns with four decorated headings, one at the beginning of each daftar.

Dated 14th Sha'bân, A.H. 1008.

### No. 5.

fol. 156; lines 25; size  $12\frac{1}{2} \times 7\frac{1}{4}$ ;  $9 \times 5$ .

The same.

Another copy of the *Shâh Nâmah*, without any preface, complete in four separate volumes.

Vol. I. Begins with the usual initial line of the poem and ends with the account—

کشتن کیو نژاد را از خون بهرام

fol. 14<sup>a</sup>, 20<sup>a</sup>, 24<sup>b</sup>, 26<sup>b</sup>, 46<sup>a</sup>, 53<sup>a</sup>, 58<sup>a</sup>, 66<sup>b</sup>, 69<sup>b</sup>, 75<sup>a</sup> and 89<sup>b</sup> contain ordinary painted pictures, and fol. 109<sup>b</sup> and 118<sup>b</sup> contain uncoloured sketches.

### No. 6.

fol. 122; lines and size same as above.

The same.

Vol. II. The second volume of the above.

Begins—

بنام خداوند خورشید و ماه  
که دل را بنامش خرد داد راه

and ends with the account—

کشتار اندر آمدن باد و برف و هلاک شدن پهلوانان

Spaces for illustrations are left blank on fol. 10<sup>a</sup>, 17<sup>a</sup>, 19<sup>a</sup>, 35<sup>a</sup>, 39<sup>a</sup>, 43<sup>b</sup>, 55<sup>b</sup>, 67<sup>b</sup>, 81<sup>a</sup>, 94<sup>a</sup>, 110<sup>a</sup> and 113<sup>a</sup>.

## No. 7.

fol. 164; lines and size same as above.

The same.

Vol. III. The third volume of the above.

Begins with—

اغاز بادشاهی لهرامپ

The initial line runs thus:—

چو لهرامپ آكه شد از كار شاه  
ز لشكر كه بودند با او براه

Ends with the account—

پیری شدن روزگار بهرام

Spaces for pictures are left blank on foll. 6<sup>a</sup>, 8<sup>a</sup>, 18<sup>b</sup>, 25<sup>a</sup>, 31<sup>a</sup>, 33<sup>b</sup>, 37<sup>b</sup>, 59<sup>a</sup>, 61<sup>b</sup>, 66<sup>b</sup>, 79<sup>b</sup>, 88<sup>a</sup>, 96<sup>b</sup>, 105<sup>b</sup>, 111<sup>b</sup>, 122<sup>a</sup>, 130<sup>b</sup> and 147<sup>a</sup>.

## No. 8.

fol. 137; lines and size same as above.

The same.

Vol. IV. The fourth volume of the above.

Begins with the account—

بادشاهی یزدکرد بهرام

The initial line runs thus:—

چوشد بادشاه جهان یزدکرد  
سپاه پراکنده راجع کرد

Ends with—

درختم کتاب کوید

Spaces for pictures are left blank on foll. 21<sup>a</sup>, 27<sup>a</sup>, 45<sup>b</sup>, 65<sup>b</sup>, 82<sup>b</sup>, 85<sup>a</sup>, 100<sup>b</sup>, 103<sup>b</sup>, 123<sup>b</sup> and 134<sup>b</sup>.

All the four volumes are written in one and the same fair Nasta'liq hand, within four gold-ruled columns. The first two pages of each volume are throughout decorated in gold with a beautiful 'unwân in each.

Dated 22nd Ramadân, A.H. 1094.

### No. 9.

fol. 552; lines 26; size  $12 \times 7\frac{1}{2}$ ;  $9\frac{1}{4} \times 5$ .

The same.

Another copy of the Shâh Nâmah, without any preface, divided into four daftars.

fol. 1<sup>b</sup>-147<sup>b</sup>. First daftar.

Begins—

بنام خداوند جان و خرد  
که دل را زهر نیک و بد پرورد

fol. 147<sup>b</sup>-148<sup>a</sup>. Blank.

fol. 148<sup>b</sup>-293<sup>b</sup>. Second daftar.

Begins—

بنام خداوند خورشید و ماه  
که دل را بنامش خرد داد راه

fol. 294<sup>a</sup>. Blank.

fol. 294<sup>b</sup>-440<sup>b</sup>. Third daftar.

Begins—

چو لهرامپ به نشست بر تخت داد  
شاهنشاهی تاج بر سر نهاد

fol. 441<sup>a</sup>. Blank.

fol. 441<sup>b</sup>-552<sup>a</sup>. Fourth daftar.

Begins—

بنام خداوند خورشید و ماه  
که دل را براهش خرد داد راه

The first three lines of the fourth daftar are identical, with very slight differences, with the first three lines of the second daftar.

fol. 5<sup>a</sup> contains a small miniature.

Spaces for pictures are left blank on foll. 4<sup>b</sup>, 32<sup>a</sup>, 43<sup>a</sup>, 66<sup>a</sup>, 73<sup>a</sup>, 90<sup>a</sup>, 106<sup>a</sup>, 116<sup>b</sup>, 139<sup>a</sup>, 162<sup>a</sup>, 170<sup>a</sup>, 177<sup>a</sup>, 187<sup>a</sup>, 189<sup>a</sup>, 190<sup>b</sup>, 205<sup>a</sup>, 212<sup>a</sup>, 221<sup>b</sup>, 222<sup>b</sup>, 236<sup>b</sup>, 249<sup>b</sup>, 255<sup>b</sup>, 267<sup>b</sup>, 268<sup>a</sup>, 274<sup>b</sup>, 283<sup>a</sup>, 291<sup>b</sup>, 293<sup>b</sup>, 298<sup>b</sup>, 303<sup>b</sup>, 313<sup>a</sup>, 315<sup>a</sup>, 319<sup>a</sup>, 320<sup>a</sup>, 320<sup>b</sup>, 321<sup>b</sup>, 332<sup>b</sup>, 335<sup>a</sup>, 347<sup>a</sup>, 352<sup>a</sup>, 354<sup>b</sup>, 357<sup>a</sup>, 364<sup>a</sup>, 369<sup>b</sup>, 370<sup>a</sup>, 376<sup>a</sup>, 381<sup>b</sup>, 397<sup>a</sup>, 441<sup>b</sup>, 447<sup>b</sup>, 463<sup>a</sup>, 479<sup>a</sup>, 487<sup>b</sup>, 502<sup>b</sup>, 519<sup>b</sup>, 527<sup>b</sup>, 541<sup>a</sup>, and 547<sup>a</sup>.

Written in modern fair Nasta'liq, within fine gold and coloured columns, with a double page 'unwân in the beginning, and three small 'unwâns, one at the beginning of each daftar.

*Presented by*

Sayyid Khurshid Nawâb.

### No. 10.

foll. 423; lines 10; size  $5\frac{3}{4} \times 3\frac{3}{4}$ ;  $4\frac{1}{4} \times 2\frac{1}{2}$ .

خلاصہ شاہنامہ

## KHULÂSA-I-SHÂH NÂMAH.

An abridgement of Firdausi's Shâh Nâmah, with extracts from the poem, containing an account from Kayûmurş to Ardashîr.

By Tawakkul Beg bin Tûlak Beg. توکل بیگ بن تولک بیگ

Beginning—

حمد بیغایت و ثنائی بی نهایت مرحضرت کبریای واجب  
الوجود پیرا الخ

It is stated in the preface that in A.H. 1063 = A.D. 1652, during the reign of Shâh Jahân, Prince Dârâ Shikûh, the then governor of Kâbul, sent Tawakkul Beg as a chronicler to Ġaznî where he made this abridgement at the request of Shamshîr Khân, the governor.

For Shamshîr Khân's life see Maâşir-ul-Umarâ, vol. ii. fol. 65<sup>a</sup>.

At the end an index of the names of the successors of Ardashîr, together with an account of Firdausi's life is given.

This work is also known as Muntakhab-i-Shâh Nâmah, Târikh-i-Dilkushâ and Târikh-i-Shamshîr Khânî.

For other copies see Rieu, p. 539; Ethé, Bodl. Cat., col. 453; Ethé, India Office Lib. Cat., Nos. 883-890; Browne, Camb. Univ. Lib. Cat., p. 290; Portsch, Berlin, No. 708, etc.

The work has been translated by J. Atkinson, in the "Shahnamah of Firdausi," 1832, and is also mentioned in Stewarts' Cat., p. 20; Mohl's Preface, p. 79; Ouseley's Travels, vol. ii., p. 540, and Copenhagen Cat., p. 540.

The colophon runs thus:—

تمام شد . . . بتاریخ چهارم رجب المرجب سنه هشت جلوس  
ابد مانوس حسب الحكم . . . ابو المظفر معين الدين محمد عالمگیر  
ثاني پادشاه محمد فرخ میر غازي

Scribe دوست محمد

Written in fine Nasta'liq within gold grounds.

## No. II.

fol. 135; lines 12; size  $7\frac{3}{4} \times 4\frac{1}{2}$ ;  $5\frac{1}{2} \times 3$ .

منتخب رام نراین

## MUNTAKHAB-I-RÂM NARÂYAN.

Another abridgement of Firdausi's *Shâh Nâmah* by one Râm Narâyan. رام نراین

Beginning—

شکرو میام نعمت ومنت خدایرا  
پروردگار خلق و خداوند کبریا

It appears from the preface that Râm Narâyan was a native of Hâjipûr, in Bihâr, and that his father Lachhmî Narâyan was a Peshkâr in the court of Shâhzâdah Muḥammad Bidâr Bakht Bahâdur. Râm Narâyan completed this work in A.H. 1140 = A.D. 1727, during the reign of Muḥammad Shâh Raushan Akhtar, A.H. 1181-1161 = A.D. 1719-1748.

The name of the author, the title of the work, and the date of its completion are given in the following verses on fol. 7\* :—

رام نراین زبسی آرزو  
جامه این نامه نموده رفو

زانکه درین دهر بسی روزگار  
 اونیوداین بودش یادگار  
 خواند وزا هائف فرخ پیام  
 منتخب رام نراین بنام  
 ورتوز تاریخ بخواهی نشان  
 منتخب بی بدل اوراخوان

The words *منتخب بی بدل* give the date A.H. 1140 of its completion.

The book ends with a list of the names of the Sāmānian kings, with the length of their reigns.

fol. 132<sup>b</sup>. Blank.

The last three folios contain a detail account of Firdausi's life.

Written in ordinary Indian Nasta'liq, by one Mānik Chānd.

مالکچند

Dated, Patna, 7th *Dilqa'ad*, A.H. 1141.

## No. 12.

fol. 197; lines 15; size  $8\frac{3}{4} \times 5\frac{3}{4}$ ;  $7\frac{1}{4} \times 3\frac{3}{4}$ .

یوسف زلیخا

## YŪSUF ZALĪKHĀ.

A romantic poem on the loves of Yūsuf and Zalīkhā, in the metre of *Shāh Nāmāh* by Firdausi.

Beginning—

بنام خداوند هردومرای  
 که جاوید باشد بهر دومرای

On fol. 2<sup>b</sup> the poet says that he gained nothing from the composition of his previous poem, the *Shāh Nāmāh*, which contains only fabulous stories, and consequently wrote the present work giving the true account of a prophet:—

دلم کشت میر و گرفتیم ملال  
 هم از کیو و طوس و هم از پور زال . . . .  
 زیغمبران کشت باید مثنی  
 که جز رامستی شان نبد بین وین

So the author of the *Riyâd-ush-Shu'arâ*, on fol. 299<sup>a</sup> says that Firdausi composed this poem as a penalty for his *Shâh Nâmah*, and criticises the metre, which he says is better suited for epic poems. See also *Âtash Kadah*, p. 129.

The work has been repeatedly lithographed in Cawnpur, and once in 1898. Dr. Ethé is publishing an edition of the text.

For other copies see Rieu, p. 545; Ethé, Bodl. Cat., col. 453; Sprenger, p. 407, and Stewart's Cat., p. 55. Dr. Ross in his *Ind. Office Cat.*, p. 21, describes a very old copy of the poems which considerably differs from all the other known editions.

This copy does not contain more than six thousand verses.

fol. 16<sup>a</sup> and 19<sup>b</sup> contain crude miniatures.

Spaces for pictures are left blank on fol. 21<sup>b</sup>, 23<sup>b</sup>, 25<sup>b</sup>, 41<sup>a</sup>, 49<sup>b</sup>, 57<sup>b</sup>, 67<sup>a</sup>, 81<sup>a</sup>, 84<sup>a</sup>, 86<sup>a</sup>, 106<sup>a</sup>, 109<sup>a</sup> and 109<sup>b</sup>.

Written in ordinary Indian Nasta'liq. Dated A.H. 1240. •

### No. 13.

fol. 88; lines 14; size 11 × 7; 6 $\frac{3}{4}$  × 4.

منتخب یوسف زلیخا

An extract from Firdausi's *Yûsuf Zalikhâ*.  
 Beginning—

کنم حمد یزدان جان آفرین  
 خداوند هفت آسمان وزمین

This selection was made in A.H. 1278 = A.D. 1871 by one Sayyid Farzand Ahmâd of Bilgrâm, who called himself by the poetical name of *Şafir* به صفیر, at the request of the founder of this Library, as may be seen from the following verses at the end:—



بفضل خدا و رسول خدا  
 زلیخای فردوسی پارما  
 برای شفیقم خدا بخش خان  
 صغیر از قلم ریختم شادمان  
 هزار و دو صد بود و هفتاد و هشت  
 که این کلک یوسف زلیخا نوشت

The first two sections at the beginning on *حمد و نعت*, and the epilogue are entirely the work of Şafir, who has tried his best to imitate the style of Firdausi.

This selection consists of about twelve hundred verses.

An autograph copy, written in a careless Nasta'liq, by Şafir himself.

#### No. 14.

fol. 112; lines 14; size  $8\frac{1}{4} \times 6$ ;  $6 \times 3$ .

دیوان منوچهری

#### DÎWÂN-I-MANÛCHIRÎ.

The *Diwân* of *Manûchirî*, with a biographical notice on the poet's life by *Ridâ Qulî Khân* at the beginning, which opens thus on fol. 1<sup>b</sup>:—

در تذکریهای شعرا هر یک لختی از احوال و اقوال حکیم منوچهری  
 نوشته اند و حالات مختلف از وی ذکر کرده اند الخ

Beginning of the *diwân* on fol. 4<sup>b</sup>—

همی ریزد میان باغ لولوها بزیورها  
 همی سوزد میان راغ عنبرها بمچرها

أبو النجم *Abu-l-Najm Ahmad bin Ya'qûb bin Ahmad al-Manûchirî* was, according to *Daulat Shâh*, p. 40, and *Âtash Kadah*, p. 408, a man of Balkh, but the

poet himself says that he was from Dāmḡān, a village in Buṣṭām. *بيامد منوچهری دامغانی* and this statement is supported by Amīn Rāzī, the author of the *Haft Iqlīm*, on fol. 237<sup>b</sup>. He ranks high as a poet, and is said to have been skilled in the art of poetry even in his infancy. He was the disciple of Abul Faraj Sanjarī and a contemporary of 'Unṣurī, in whose praise he wrote several *Qaṣīdas*. He assumed the *Takhalluṣ* Manūchihri after his first patron Amīr Manūchihri of Gurgān (A.H. 386-411 = A.D. 996-1020), and after the death of that prince he went to Ġaznī and became a panegyrist of Sultān Maḥmūd and his two sons Mas'ūd and Muḥammad. He was raised to the dignity of a *Tarkhān* (one who has free access to kings and is exempted from taxes) by the latter prince, through whose generosity he acquired such great wealth that he was called *Shast* gallah, (having) "Sixty flocks of sheep."

According to Taqī Aulādi, fol. 674<sup>a</sup>, Manūchihri died after A.H. 430 = A.D. 1038. The author of the *Majma'ul-Fuṣahā*, vol. i. p. 532, fixes the poet's death in A.H. 432 = A.D. 1040. The Teheran edition states that the poet died in A.H. 439 = A.D. 1047.

Notices on the poet's life will be found in 'Aufī's *Lubāb-ul-Albāb*, p. 53; *Khulāṣat-ul-Afkār*, fol. 198<sup>a</sup>; *Riyāḍ-ush-Shu'arā*, fol. 357<sup>b</sup>; *Makhzan-ul-Ġarā'ib*, fol. 753; Sprenger's *Oude Cat.*, p. 483; Rieu Suppl., No. 206.

Contents of the *Diwān* :—

fol. 4<sup>b</sup>-76<sup>a</sup>. *Qaṣīdas* in alphabetical order.

fol. 76<sup>b</sup>-109<sup>b</sup>. *Musammitāt*.

fol. 109<sup>b</sup>-112<sup>a</sup>. *Gazals* breaking off abruptly with the line :—

غلام و جام می را دوست دارم  
نه جای طعنه و جای ملامت

The first edition of Manūchihri's *Diwān* was published in Teheran with the biographical notice of the poet on foll. 1<sup>b</sup>-4<sup>a</sup> of this copy. A second edition was lithographed in Teheran in A.H. 1297, which was enlarged and published with a learned historical introduction on the reign of Sultān Mas'ūd, a translation and notes by A. de Kazimirski in Paris, 1886.

For other copies of the *diwān* see Rieu Suppl., Nos. 206, 212, v. and 224, ii., and Sprenger *Oude Cat.*, p. 483.

Written in *Shikastah* within coloured borders.

Not dated, apparently Nineteenth Century.

## No. 15.

fol. 70; lines 19; size  $7\frac{3}{4} \times 4\frac{1}{2}$ ;  $6\frac{1}{4} \times 3\frac{1}{4}$ .

The same.

Another copy of Manāchihri's Diwān, exactly the same as above. The musammitāt begin on fol. 47<sup>b</sup>.

Written in a good Nasta'liq.

Not dated; a modern copy.

## No. 16.

fol. 39; lines 8 (in three columns); size  $8\frac{3}{4} \times 5\frac{1}{2}$ ;  $7\frac{1}{4} \times 4\frac{1}{2}$ .

رباعیات عمر خیام

## RUBĀ'İYĀT-I-'UMAR KHAYYĀM.

The quatrains of 'Umar Khayyām arranged alphabetically. Beginning as in Rieu, p. 546.

آمد محری ندا ز میخانه ما  
کای رند خرابانی دیوانه ما  
برخیز که پر کنیم پیمانه زمی  
زان پیش که پر کنند پیمانه ما

خیام *Giyās-ud-Dīn Abul Fath 'Umar bin Ibrāhīm al-Khayyāmī* the great Persian mathematician, astronomer and epigrammatist, was a native of Nīshāpūr. From a passage in a work designated as *وصایای نظام الملک* "The counsels of Nizām-ul-Mulk" (which, by the way, seems to have been composed centuries after the death of this celebrated Wazīr of Sultān Alp Arslān), quoted by the famous historian Mīr Khwānd in his well-known history *Rauḍat-uṣ-Ṣafā*, vol. iv. p. 61, and by several other writers, it would appear that Nizām-ul-Mulk, Khayyām and Ḥasan ibn Šabbāḥ were of the same age, and that they all attended together the lectures of the Imām Muwaffaq in the college of Nīshāpūr. The three schoolfellows were

very intimate friends, and it was agreed between them that the one who should first attain to power and fortune should gladly help the other two. When Nizām-ul-Mulk became the Wazir of Alp Arslān, he at once secured a high post to Ḥasan ibn Šabbāh, who afterwards, as is well known, turned his enemy, left the court in disgrace, and became the leader of the 'Ismā'īlīs. A similar post was offered to Khayyām when he presented himself to Nizām-ul-Mulk. But Khayyām refused it, and, contenting himself only with an annual stipend, retired from the court, and continued to devote his time diligently in his favourite pursuits—mathematics, astronomy, philosophy and poetry.

This fallacious story of the three school-fellows was for ages accepted by all oriental scholars, and copied by all later historians as a genuine historical fact; but recent researches have proved that the *Ṣalāḥ* is only a compilation written in the ninth century of the Muḥammadan era, and dedicated to a certain Amīr Fakhr-ud-Dīn, a descendant in the twelfth degree of the great Wazir Nizām-ul-Mulk (See Rieu, p. 446). It has been discredited by Prof. Schukosvski, and Dr. E. Denison Ross. The latter, in his introduction to Fitzgerald's Translation of the Rubā'iyāt of 'Omar Khayyām (London, Methuen & Co., 1900), rejects the story, firstly, because it has not been mentioned by the oldest historians, and secondly, because it presents a series of chronological difficulties. After reading his argument in this connection it is difficult for one to remain unconverted to his view of the question.

However this may be, 'Umar rose to great pre-eminence as a mathematician, and his valuable work on algebra added more fame to his established reputation. On being summoned to Merv by Sultān Malik Shāh in A.H. 467 = A.D. 1074 to help him in his astronomical observations, for which seven others had been appointed, 'Umar not only made valuable researches in the Sultān's observatory, but also compiled a revised and enlarged edition of the astronomical tables called the *Zīj*.

Khayyām is the author of several works on various subjects. The following list of his works is given in Dr. E. Denison Ross's Introduction to Fitzgerald's Translation, pp. 73-74:—

- (1) The Rubā'iyāt; (2) Demonstrations of the Problems of Algebra;
- (3) Some Difficulties of Euclid's Definitions; (4) the *Zīj-i-Malik Shāhī*;
- (5) Handbook on Natural Science; (6) *El-Kawn-wal-Taklīf* (metaphysical); (7) *El-Wajūd* (metaphysical); (8) *Mizān-ul-Ḥukm*;
- (9) *Lawāzīm-ul-Amkina* (natural science); (10) The Exactitude of the Indian method of extracting square and cube roots.

Of these the first three are in existence, while the rest are only known by name, mentioned by other writers.

Khayyām's treatise on algebra has been published, with a French translation by F. Woepeke, Paris, 1851.

'Umar's death is generally fixed by reliable authorities in A.H. 517 = A.D. 1123.

For notices on his life see *Ḥabīb-us-Siyar*, vol. ii., Juz, 2, p. 69; *Daulat Shāh*, p. 138; *Haft Iqlim*, foll. 222<sup>a</sup>; *Taqī Auhādī*, fol. 212<sup>a</sup>; *Riyāḍ-ush-Shu'arā*, fol. 125<sup>b</sup>; *Majma'ul-Fuṣahā*, vol. i., p. 200; *Majma'un-Nafā'is*, vol. i., fol. 181<sup>b</sup>; *Makhzan-ul-Garā'ib*, vol. i., p. 239; *Ṣuḥuf-i-Ibrāhīm*, fol. 288<sup>b</sup>. See also C. de Sacy's *Notices et Extraits*, vol. ix., p. 143; Hyde, *De Religione Veterum Persarum*, Oxon., 1700, p. 498; H. Khalfā, vol. iii., p. 570; Whinfield's *Introduction* to his edition of *The Quatrains*, and C. J. Pickering 'Umar of Nishapur in the "National Review," December, 1890; Meinsma, *Omar Chajjam von Nishapoer*, etc., in "De Gids," 1891, iii., pp. 504-535. *Recherches sur les Rubayat d'Omar Khayyam*, by Arthur Christensen.

Copies of *Khayyam's Rubā'iyāt* are noticed in Rieu, p. 546; *Ethé Bodl.*, Nos. 524 and 525; *Ethé*, India Office Lib. Cat., Nos. 906 and 907; *Sprenger*, *Oude Cat.*, p. 464; W. Pertsch, *Gotha*, p. 25; W. Pertsch, *Berlin*, p. 86; G. Flügel, i., p. 496; *Calcutta*, Asiatic Society, No. 1548; *Garcin de Tassy* in "Journal, Asiatique," 5<sup>e</sup> Serie, vol. ix., p. 548, etc.

The quatrains have been edited in *Calcutta*, A.H. 1252; *Madras*, 1862; *Teheran*, A.H. 1278, and *Lucknow*, 1878 and 1883. Also a fragment of sixty *Rubā'is* edited by H. Blockmann; J. B. Nicolas, with a French translation, *Paris*, 1867; E. H. Whinfield, with English metrical translation, *London*, 1883; E. Heron-Allen, with an English translation, *London*, 1898; *The Oriental Faculty of the University of St. Petersburg*; English translation without the text by E. Fitzgerald, *London*, 1859, 1868, 1872, 1879 and 1890; E. H. Whinfield, *London*, 1882; J. Leslie, *Garner*, *Milwaukee*, 1888; McCarthy (selections in prose), *London*, 1889; German translation in verse by A. F. Schack, *Stuttgart*, 1878, and by Bodenstedt, *Breslau*, 1881, etc.

The above list makes no pretence to completeness, for the English editions of the *Rubā'iyāt* are too numerous to count.

This tolerably old MS. contains 613 *Rubā'is*, and ends with the following quatrains:—

یارب بکشی بر من از رزق در  
 بی منت مخلوق زمان ماحضری  
 ازباده چنان مست نکهدار مرا  
 کز یغیری نباشدم درد مری

Written in a clear *Nasta'liq*. The MS. is water-stained throughout. Not dated, apparently 16th century.

## No. 17.

fol. 215; centre column, 12 lines; marginal column, 24 lines.

Size  $5\frac{3}{4} \times 3$ ;  $4 \times 2\frac{1}{4}$ .

حديقة الحقيقة

# HADÎQAT-UL-HAQÎQAH.

The well-known poem on ethics. By Sanâ'î.

Begins (without any preface):—

ای درون پرور برون آرای  
ای خرد بخش بیخرد بخشای

The celebrated Ḥakīm Sanâ'î of Ġaznî, whose full name is ابوالمجد مجدود بن آدم سنائی الغزلوی, was, according to some, a disciple of *Shaykh* Abū Yūsuf Hamadānî. He was one of the greatest of the Sūfî poets, and Jalāl-ud-Dīn Rūmî, who is acknowledged as the head of the Sūfîs, speaks highly of him:—

عطار روح بود و سنائی دو چشم او  
ما از پی سنائی و عطار آمدیم

Sanâ'î flourished during the time of Sulṭān Bahrām Shāh (A.H. 512–547 = A.D. 1118–1152), to whom the Ḥadîqah is dedicated. He came of a very noble family of Ġaznî, noted for learning and piety, and it is said that Bahrām Shāh was so much pleased with Sanâ'î that he offered his sister in marriage to the poet, who, however, declined the honour. See Taqî Auhadî, fol. 294, and *Makhzan-ul-Ġarâ'ib*, fol. 313. His contemporaries were عثماني مختاری — سيد حسن — نجييب دركاني — الباري — سوزني — عمادي, and several other poets.

Besides the Ḥadîqah and a diwân of about thirty thousand verses, Sanâ'î has left the following *Maṣnawîs*:—

- کارنامه (2); کنوز الرموز, *also called* مسیر العباد الى المعاد (1);  
عقلمانه (5); عشقنامه (4); طريق التحقيق (3).

Dr. Ethé, in noticing the works of Sanâ'î in his *India Office Lib. Cat.*,

No. 914, by an accidental oversight assumes that the Maṣnawī beginning with the line:—

این چنین گفت راوی همدان  
که بعد قدیم در همدان

may be the غریب نامہ of Sanā'ī.

The mere fact that the above verse at once begins with some story suggests that it cannot be the beginning of a work. For no Muhamadan author would open his work without the praise of God and the prophet, and I can hardly believe that Sanā'ī, who enjoys the reputation of being one of the greatest of Ṣūfī poets, would begin any of his works without either حمد or نعت.

A copy without title, but beginning with the same above line, این چنین گفت الخ, which I have noticed later on, has been identified by me to be a short selection from the باغ ارم of Banā'ī, and I have every reason to believe that the aforesaid Maṣnawī of the India Office Lib. Cat., No. 914, 3, is not the غریب نامہ of Sanā'ī, but exactly a similar selection of the Bâg-i-Iram of Banā'ī. My own view is that the transcriber of the India Office Library copy, having mistaken بنائی for سنائی (who is in his turn sometimes confounded with ثنائی), has inserted the work of the former in that of Sanā'ī. Similar mistakes have been pointed out by Dr. Ethé himself in his India Office Catalogue on the works of Sanā'ī and Banā'ī.

The statement that Sanā'ī has left the Maṣnawī غریب نامہ is only found in Amīn Rāzī's Haft Iqlīm (See Ethé, India Office Lib. Cat., col. 498, No. 1559). The name of Khwājah Aḥmad, to whom Amīn Rāzī says the above poem is dedicated, is mentioned in No. 21 hereafter. The copy of the Haft Iqlīm, p. 1306 (No. D 326) in the Asiatic Society, Bengal, reads the aforesaid Maṣnawī as غرایب نامہ and not غریب نامہ.

There are many conflicting statements regarding the date of Sanā'ī's death.

Taqī Aḥmadī, fol. 296, places the poet's death in A.H. 590 = A.D. 1193; Daulat Shāh, p. 89, in A.H. 576 = A.D. 1180; Khulāṣat-ul-Afkār, followed by Nashtar-i-Ishq, fol. 752, says that Sanā'ī was born in A.H. 437 = A.D. 1045; Jāmī (Nafahāt-ul-Uns, p. 693), followed by several others, assert that the poet in his youth addressed several poems to Sulṭān Maḥmūd; but this is impossible, since that monarch died in A.H. 421 = A.D. 1030; moreover the latter portion of the Ḥadīqah abounds in praise of Bahram Shāh and his son and some men of distinction of the poet's age such as

جمال الدين احمد بن محمد الملقب با الصدور  
 صدر الدين ابو محمد القايني  
 نظام الدين ابو نصر محمد بن محمد المستوفي  
 ظهير الدين ابو نصر احمد بن محمد الشيباني  
 ابو القاسم محمود بن محمد الاثيري  
 عز الدين يوسف  
 جمال الدين ابو نصر احمد بن محمد  
 شمس الدين ابو طاهر عمر بن محمد الغزنوي

and contains only a few incidental allusions to Sultān Maḥmūd, of whom the poet speaks in the past tense.

'Alī Raqqām (or, according to H. *Kh.*, vol. iii., p. 40, 'Alī Raffā), who calls himself a disciple of Sanā'ī and praises in his preface to the Ḥadīqah, Bahrām Shāh, the then reigning sovereign, gives the precise date of Sanā'ī's death as Sunday, the 11th Shā'bān, A.H. 525, and Jāmī, in supporting this date, adds that Sanā'ī died in A.H. 525, the year in which he completed the Ḥadīqah. But this date is evidently wrong. Since it has been shown by Dr. Ethé (Bodl. Lib. Cat., No. 528) that Sanā'ī composed the Maṣnawī طريق التحقيق in A.H. 528 = A.D. 1133. Moreover, the best copies of the Ḥadīqah, such as the revised and collated edition of the poem by 'Abd-ul-Laṭīf-al-'Abbāsī, noticed later on, and several other ancient copies give the date of composition of the poem A.H. 535 = A.D. 1140.

Khān-i-A'zam's copy, from which 'Abd-ul-Laṭīf made his edition, was, according to the latter's statement in his preface (see No. 21), written eighty years after the composition of the poem, and Dr. Sprenger (Oude Cat., footnote p. 558), referring to this very copy, says that it was written in A.H. 617 = A.D. 1220. This leads us to suppose that the date of completion of the Ḥadīqah goes so far as A.H. 537 = A.D. 1142.

Again, the date of the poet's death given by 'Alī Raqqām is disputed by Dr. Ethé, on the ground that the 11th of Shā'bān A.H. 525 was a Thursday and not Sunday. Now Sunday the 11th Shā'bān falls in A.H. 545; and Taqī Kāshī, a very accurate Taḍkirah writer, followed by Āḍar in the Ātash Kadah, places the poet's death also in A.H. 545 = A.D. 1150. This leads us to a possible suggestion that the real date given by 'Alī Raqqām was A.H. 545, which was, however, mistaken for A.H. 525 by later transcribers. Moreover, on referring to the poet's diwān we find that he more than once speaks of the death of the poet Amīr Mu'izzī, which took place in A.H. 542 = A.D. 1147. We have therefore good reason for asserting that Sanā'ī was alive in that year.



For the conflicting statements of the dates of the poet's death and his works see Rieu, pp. 549-50; Rieu, Suppl., No. 214; Ethé, Bodl. Cat., Nos. 914-928; W. Pertsch, Berlin Cat., p. 747; Ouseley, Biogr. Notices, p. 184; G. Flügel, i., p. 498; J. Aumer, p. 9; Cat. des MSS. et Xylographes, p. 326; Browne's Camb. Univ. Lib. Cat., pp. 294-98; H. Kh., vol. iii., p. 40; Cat. of the Arabic and Persian MSS., Madrasah Lib., Calcutta, pp. 79-80; Ethé, India Office Lib. Cat., Nos. 914-928; Sprenger, Oude Cat., p. 557, etc.

The concluding lines of the Ḥadīqah say that the poet, after completing the poem, sent it to Imān Burhān-ud-Dīn Abul Ḥasan 'Alī bin Nāṣir-al-Ġaznawī *alias* Biryāngar for his approval, and that it consists of ten thousand verses:—

عددش هست ده هزار ایات  
هسته امثال و پند و مدح و صفات

The Ḥadīqah, which is divided into ten chapters, has been fully enumerated by Dr. Ethé in his Bodl. Lib. Cat., No. 528.

After fol. 66<sup>b</sup> two folios, containing 91 verses, are missing.

Written in a very beautiful minute Nasta'liq, with gold 'unwāns.

Nqt dated, apparently 16th century.

*Presented by*

Qāḍi Ridā Ḥusayn of Patna.

### No. 18.

foll. 262; lines 17; size  $8\frac{3}{4} \times 5$ ;  $5\frac{3}{4} \times 3$ .

The same.

Another copy of the Ḥadīqah, with the preface of 'Alī-al-Raffā or Raqqām (See H. Kh., vol. iii., p. 40).

The contents of this preface are fully explained by Rieu, p. 550<sup>a</sup>. The chapter division is wanting in this copy. In the end of this preface the author says that Sanā'i died on Sunday, the 11th Shā'bān, A.H. 525, but this is disputed by Dr. Ethé, in his Bodl. Lib. Cat., p. 463, on the ground that the 11th of Shā'bān A.H. 525 was a Thursday and not Sunday (see above No. 17).

Beginning of the preface:—

الصد لله الضمير بصفیات الضمیر الحکیم الح

The poem itself begins on fol. 9<sup>b</sup>.

This copy also gives the date of composition of the Ḥadīqah as A.H. 525.

Two extra folios recently added in the beginning contain a short account of Ḥakīm Sanā'ī written by Maulawī Muḥammad Bakhsh Khān, the father of the founder of this library.

Written in a fine Nasta'liq, with gold 'unwāns.

Not dated, probably 15th century.

No. 19.

fol. 13; lines 23; size  $10\frac{1}{4} \times 6$ ;  $8\frac{1}{2} \times 4$ .

منتخب حدیقه

MUNTAKHAB-I-ḤADĪQAH.

Selections from the Ḥadīqah of Ḥakīm Sanā'ī. By فرید الدین عطار Farid-ud-Dīn 'Aṭṭār (d. A.H. 627 = A.D. 1228).

Beginning—

حمد بیکد صفات یزدانرا

مدح بیکد ذات سبحانرا

This is probably Farid-ud-Dīn 'Aṭṭār's first selection of the Ḥadīqah, from which he made the extract mentioned below.

This selection contains about twelve hundred verses.

The concluding line gives the date of composition of the Ḥadīqah A.H. 525.

پانصد و بیست و پنج گشته تمام

Written in fine clear Nasta'liq, within four gold-ruled columns.

Dated the 3rd Dīl Ḥajj, A.H. 1061.

Scribe

مصدق علی بن عز الدین احمد

## No. 20.

fol. 39; lines 11; size  $10\frac{3}{4} \times 7$ ;  $7 \times 4\frac{1}{2}$ .

### انتخاب از منتخب حدیقه

Extracts from the selection of the Ḥadīqah of Ḥakīm Sanā'ī.

By the same Farīd-ud-Dīn 'Aṭṭār.

Beginning the same as above:—

حمد ییعد صفات یزدانرا آتخ

On fol. 3<sup>b</sup> the author states that he made this extract from the selection he had previously made of the Ḥadīqah (see above No. 19) at the request of some of his friends:—

پیش ازین داعی از پی سببی  
کرده بود از حدیقه منتضی  
دومستی در کمال میرت فرد  
روزی آن منتضی مطالعه کرد  
گفت ازین جمله باز بیرون آر  
انتخابی برای امتحان  
خاطر آن ملتبس اجابت کرد  
وزی این منتضی برون آورد  
هست بروفق اسم و ذات و صفات  
حدد این هزار و یک ابیات

From the above quoted verses it would appear that this extract contains one thousand and one verses, but the present copy contains only about eight hundred verses.

For other copies see Sprenger, *Oude Cat.*, p. 353; G. Flügel, *vol. i.*, p. 501; Ethé, *Bodl. Lib. Cat.*, col. 467<sup>a</sup>; Ethé, *India Office Lib. Cat.*, No. 925; W. Pertsch, *Berlin Cat.*, p. 750, and *Cat. des MSS. et Xylographes*, p. 328.

The contents of this extract are fully described in the aforesaid *India Office Lib. Cat.*

This copy also gives the date of composition of the Ḥadīqah as A.H. 525.

A splendid copy; probably written for some prince, with beautiful and richly decorated 'unwans.

A note on fol. 1 says that this copy was purchased at Hyderâbâd for the Library of Bahâdur Shâh, and a seal of امير خان خانان زاد بهادر شاه is affixed.

Not dated, probably 16th century.

Written in a very beautiful and bold Nasta'liq.

Scribe جان محمد بن مولانا خضر

### No. 21.

fol. 549; lines 17; size  $10\frac{1}{4} \times 6$ ;  $6\frac{1}{2} \times 3\frac{1}{4}$ .

لطائف الحدايق من نفائس الدقايق

LATÂ'IF-UL-HADÂ'IQ MIN  
NAFÂ'IS-UD-DAQÂ'IQ.

A very valuable copy of the revised and collated edition of the *Ḥadīqah* of Ḥakīm Sanā'ī, with commentaries and explanations of the text.

By 'Abd-ul-Laṭīf.

This is 'Abd-ul-Laṭīf's larger commentary on the *Ḥadīqah*, and an abridgment of this, composed by him in A.H. 1044 = A.D. 1636, is described in Ethé, India Office Lib. Cat., No. 923.

'Abd-ul-Laṭīf bin 'Abd Ullāh, عبد اللطيف بن عبد الله العباسي, died in A.H. 1048-9 = A.D. 1638-9, the 12th year of Emperor Shâh Jahân's reign. See Rieu, p. 589; Sprenger, Oude Cat., p. 494. The author of the 'Amal-i-Şâlih, fol. 747\*, says that 'Abd-ul-Laṭīf, a native of Gujrât, was at first in the service of Lashkar Khân Mashhadi, and subsequently accepted the service of Shâh Jahân as Diwân-i-Tân, with the title of 'Aqidat Khân. He has written a preface to the But Khânah of Muḥammad Şâfi and Ḥasan Beg Khâkī, and has amplified it (see Ethé, Bodl. Lib. Cat., col. 196). He is also the author of several other works mentioned below. For his life, see Journal, Asiatic Society of 1868, p. 32, and the catalogues referred to above.

This commentary contains three prefaces by 'Abd-ul-Laṭīf and one by Sanā'ī.

fol. 1<sup>b</sup>-9<sup>a</sup>. 'Abd-ul-Latif's first preface called **مرآت الصدایق**  
Beginning—

این نو مشگفته گلزار یست که درین هنگام همیشه بهار و بهار فیض  
آثار سال هزار و سی و هشتم هجری و سنه الثین جلوس همایون  
جهانشاهی الخ

From this preface, which the commentator wrote in A.H. 1038 = A.D. 1628, in the second year of Shāh Jahān's reign, we learn that after finishing his works on the Maṣnawī of Jalāl-ud-Dīn Rāmī—such as his revised and annotated edition of the Maṣnawī, known as **نسخه ناسخه** (see Ethé, India Office Lib. Cat., Nos. 1088-1090); his commentaries on the Maṣnawī, viz., **لطایف المعنوی**, mentioned later on, and **مرآت المشنوی** (see Ethé, India Office Lib. Cat., No. 1102), and a glossary on that poem called **لطایف اللغات**, noticed hereafter—he became very fond of writing a commentary on the Ḥadīqah of Ḥakīm Sanā'ī.

The commentator, however, came to learn that Muḥammad 'Azīz Kākiltāsh, with the title of Khān-i-A'zam, the foster-brother of Akbar, in A.H. 1000 = A.D. 1591, while enjoying the governorship of Gujrāt, had secured, from Gaznī, at a large expense, an old copy of the Ḥadīqah, written only eighty years after the date of its composition and preserved on the tomb of Sanā'ī. While Khān-i-A'zam was leaving for a pilgrimage to Mecca, he left this copy with 'Abd-ur-Razzāq Ma'mūrī, known as Muzaffar Khān. In A.H. 1035 = A.D. 1625, when Muzaffar Khān came for a very short time to Āgrah, the commentator managed to get a transcription from this copy. In A.H. 1037 = A.D. 1627 the commentator, while in Lāhūr, with the help of several learned men, corrected this copy by comparing with several other manuscripts, marked the variations, made notes on the margin, and added the twenty folios which were missing in Khān-i-A'zam's copy (see Dr. Sprenger's note on p. 558 of his Oude catalogue about this copy, from which he transcribed a copy for himself). The commentator arranged the verses of the diwān, referred in the text, according to chapters and the traditions in a systematic order, and observed several abbreviations in his commentary, such as **ف** for **یای خطایی**, **ف** for **یای معروف** for **مع**, **یای مجهول** for **مع**, **یای تنکیر** for **لن**, **کاف عربی** for **ع** and **کاف فارسی**. He explained the difficult Arabic and Persian words, and noted down their correct reading by giving vowel points on the basis of reliable authorities. He added an index to the work, with reference to pages, and called the work **لطایف الصدایق من**

نفايس الدقايق. The commentator then dwells in length upon a comparison between the Ḥadīqah and the Maṣnawī of Jalāl-ud-Din Rūmī, and remarks that the Maṣnawī is an exposition of the Ḥadīqah. He designates the preface as مراتب الحدايق, and says that, as he has given a detail account of Sanā'i's life in his work خلاصه احوال شعرا, he thought it useless to deal with the poet's life here. (See Ethé, Bodl. Lib. Cat., No. 366.)

This preface concludes with the following chronogram of its completion, written by a friend of the commentator:—

خواجہ عبد اللطیف انکہ بدھر  
نیست مستور ازو دقایق فیض  
بر حدیقہ نوشت دیباچہ  
کہ بود معدن حقایق فیض  
بہر تاریخ آن دبیر خرد  
کفت دیباچہ حدايق فیض

The words حدايق دیباچہ express the date A.H. 1038 = A.D. 1628.

fol. 9<sup>b</sup>, blank.

fol. 10<sup>a</sup>. A note says that the following complete preface of Sanā'i is noted here, after consulting reliable lexicons and comparing with several other copies.

fol. 10<sup>b</sup>–21<sup>b</sup>. The preface of Sanā'i. See Rieu, p. 550<sup>b</sup>; Ethé, Bodl. Lib. Cat., No. 530.

Beginning—

سپاس و ستایش مبدعی است که بسخن پاک مسندان و  
مشفکوی را ابداع کرد الخ

From this preface we learn that one of Sanā'i's friends, Aḥmad bin Mas'ūd-al-Musta'fi, seeing the poet depressed at the thought of quitting this world without leaving any work behind him, consoled the poet by giving him the examples of the prophet, his relatives and friends, and of other great men, and suggested him to write the Ḥadīqah.

fol. 22<sup>b</sup> 'Abd-ul-Laṭīf's second preface called راسخه خیابان.

Beginning—

بر نافذان بصیر و صیرفیان خبیر رسته بازار ملک صورت و  
معنوی مشفی و مستور نمائد الخ

In this preface the commentator dwells upon the beauties of the *Ḥadiqah*, and the excellence of his present commentary on the poem, and says that he has not given his independent opinion in annotating and collating the present edition, but has worked in consultation with the eminent men of letters of his age, and has based the work entirely upon reliable lexicons and trustworthy authorities.

fol. 25<sup>a</sup>. The third preface of 'Abd-ul-Laṭif called گل سرسبد.  
Beginning—

چون پاکیزه میوه باغ اصطفای گرامی گوهرکان اجتناب گامی الن

In this preface 'Abd-ul-Laṭif says that, as he received a great deal of assistance in his present work from Mir 'Imād-ud-Dīn Maḥmūd-al-Hamadāni, with the *Takhalluṣ Ilāhī* (d. A.H. 1057 = A.D. 1647 or A.H. 1064 = 1653) the author of a *diwān* (See Rieu, p. 687) and of the well-known *Tadkirah* called خزینه گنج (See Sprenger, *Oude Cat.*, p. 66), he ('Abd-ul-Laṭif) thought it proper to mention his (Ilāhī's) name here. This Ilāhī wrote two *Qaṣidas* (noted at the end of this preface), to commemorate the date of completion of the present work. And as the commentator had a long-felt desire of opening the work with the praise of the Emperor Shāh Jahān, and of mentioning in it the name of his benevolent master Lashkar Khān, these *Qaṣidas* abound with their praise. The commentator began the work in A.H. 1040 = A.D. 1630, and completed it in A.H. 1042 = A.D. 1632.

The words شرح ابیات جان نواز and اشارات لطیفی found respectively at the end of the two *Qaṣidas*, are the chronograms for the above dates.

It is also stated in this preface that Sanā'ī first used the poetical title of Ilāhī, and that the *Ḥadiqah* was named Ilāhī Nāmāh.

fol. 28<sup>b</sup>-29<sup>a</sup>. Blank.

fol. 29<sup>b</sup>-41<sup>a</sup>. The contents of the *Ḥadiqah*.

fol. 41<sup>b</sup>. The versified index of the ten chapters into which the *Ḥadiqah* is divided (See Browne, *Camb. Univ. Lib. Cat.*, p. 296).

fol. 42. A note of the commentator runs thus:—

معلوم ارباب خبرت و اصحاب فطنت که طالب و خواهان الن

The commentator in this note says that he has given vowel points to the difficult Arabic and Persian words used in the text according to best authorities, such as *Qāmūs*, *Ṣurāḥ*, and other reliable lexicons. The note ends with the words حرره عبد اللطیف بن عبد الله العباسی. This note, with the concluding words, is found in many copies. The lithographed edition of

this commentary (Lucknow, A.D. 1887), p. 26, also contains the above reading. I therefore doubt the genuineness of the copy, No. 923, India Office Library, which is asserted by Dr. Ethé to be an autograph copy. In the said India Office Lib. MS. the words *موده* are added to *حرره*; but this does not, in my opinion, affect my doubts.

fol. 42<sup>b</sup> begins the poem:—

ای درون پرور برون آری الخ

The date of composition of the *Ḥadīqah* given in this copy is A.H. 535.

پانصد و سی و پنج گشت تمام

Another commentary on the *Ḥadīqah*, by Muḥammad Nūr Ullāh Aḥrārī, is mentioned in Sprenger, *Oude Cat.*, p. 559.

Written in a beautiful *Nastaliq*, within gold borders, with three fine 'unwāns at the beginning.

Lithographed in Lucknow, A.D. 1887.

## No. 22.

fol. 96; lines, centre col. 17; margl. col. 34; size  $8\frac{1}{2} \times 4\frac{3}{4}$ ;  $5\frac{1}{2} \times 3\frac{1}{2}$ .

دیوان سنائی

## THE DÎWÂN OF SANÂ'Î.

With a complete preface of the poet.

Beginning—

مہاس و مستایش مبدعی را کہ بسخن پاک سخن دان و سخن  
گوی را ابداع کرد الخ

- The peculiarity in this copy is that the *Qaṣidas*, *Gazals*, *Fards* and *Rubâ'is* are (except the few *Fards*) all alphabetically arranged. This order is seldom found in other copies.

fol. 6<sup>b</sup>–83<sup>a</sup>. *Qaṣidas* and *gazals*; beginning—

ای در دل مشتاقان از یاد تو بوستانها (بوستانها)

بر عجب بیچونی از صنع تو برهانها



The gazals end on fol. 83<sup>a</sup> with the following line:—

تانیست نکردی چو منائی زعلایق  
نزد عیلا عین مباحات نکردی

Then begin the Fards:—

از گلرخان بیومیه قناعت کن ای حکیم  
قناد خانه هست بگلشن چه میروی

The Rubā'is begin on the margin of the same folio:—

درد دل ز طرب مشکفته باغیست مرا  
برجان ز عدم نهاده داغیست مرا

Other copies of the *diwān* are mentioned in Rieu, p. 551; Rieu Suppl., Nos. 214 and 215, iii.; Ethé, Bodl. Lib. Cat., col. 468, and Ethé, India Office Lib. Cat., Nos. 2722, 609, etc.

Written in fine minute Nasta'liq, within gold borders.  
Not dated, apparently 16th century.

### No. 23.

fol. 167; lines 14-15; size  $8\frac{1}{2} \times 4\frac{3}{4}$ ;  $6\frac{1}{2} \times 3\frac{1}{4}$ .

دیوان احمد جام

### DÎWÂN-I-AḤMAD-I-JÂM.

The lyrical poems of Aḥmad of Jâm, not arranged in alphabetical order.

Beginning as the second copy of Sprenger, Oude Cat., p. 325.

ای جمالت تابشی در انس و جان انداخته  
پرتو روی تو نوری در جهان انداخته

Abû Naṣr Aḥmad bin Abul Ḥasan (or, according to some, Abul Ḥusayn), surnamed *Zhandapfl*, ابو نصر احمد بن ابو شیح الاسلام (یا ابو الحسن) النامقی الجامی معروف به ژنده پیل usually

designated as شيخ الاسلام احمد جامي, was born in Nāmaq, a village in the district of Jām, in A.H. 441 = A.D. 1049. He was a descendant of Jarīr bin 'Abd-Ullāh, who embraced Islām in the year in which the prophet died.

The Shaykh spent his early life in bad company, during which period his studies were totally neglected; but at the age of twenty-two he left his parental home and began to lead an ascetic and studious life. After thus devoting his life for eighteen years, he came back to his native place, Jām, at the age of forty, in A.H. 480 = A.D. 1087. His celebrity as a great saint began to attract crowds of people around him, who desired to repent. According to Nafahāt, the Shaykh, in his well-known work مراج السائرين says that, up to the age of sixty-two, when he was composing the said work, eighteen thousand people had already undergone the ceremony of penitence under his spiritual guidance, while his son Shaykh Zahir-ud-Dīn 'Isā, in his Ramāz-ul-Haqā'iq (See H. Kh., vol. iii., p. 480), says that his father left six hundred thousand people behind him as his followers and disciples. Besides the diwān, he is the author of no less than fourteen Sūfi works, of which the following, viz., رساله مسرقتي, انيس الثائمين, بحار الحقيقه and مفتاح النجات, مراج السائرين are extant among the Sūfi sects, while the rest are said to be destroyed during the raids of Changiz Khān. He had thirty-nine sons and three daughters, out of which only fourteen sons and the three daughters survived him. These fourteen afterwards became great scholars, authors and spiritual guides to people.

He died in A.H. 536 = A.D. 1141. See Taqī Auhādī, fol. 43<sup>b</sup>; Nafahāt, pp. 405-417; Riyād-ush-Shu'arā, fol. 7<sup>b</sup>; Şuhuf-i-Ibrāhīm, fol. 6<sup>a</sup>; notices on his life will be found in Majālis-ul-'Ushshāq, fol. 65<sup>a</sup>; Haft Iqlīm; Ātash Kadah, p. 103; Makhzan-ul-Garā'ib, fol. 7<sup>b</sup>; Khulāṣat-ul-Afkār; Daulat Shāh, p. 348, and Ḥabīb-us-Siyar, vol. ii., Juz 3, p. 71. See also Rieu, p. 551; Sprenger, Oude Cat., p. 323, and Ethé, India Office Lib. Cat., No. 910.

On fol. 115<sup>b</sup> begins another diwān alphabetically arranged, agreeing with Rieu's copy, noticed in his catalogue, p. 551, and Sprenger's first copy, noticed in his Oude Cat., p. 324.

Beginning—

ای نام تو بردل و زبانها  
افتاده چو روح بر روانها

fol. 164<sup>b</sup>. Ruba'is; beginning—

دوري زخم من زخم بیمارم  
اندوه ترا بیاک تومیدارم

The Maṣnawī mentioned by Rieu and Sprenger is not found in our copies.

Written in a fair Nim Shikastah. Not dated, apparently 17th century.

No. 24.

fol. 163; lines 16-17; size  $9\frac{1}{4} \times 5\frac{3}{4}$ ;  $5\frac{1}{2} \times 3$ .

دیوان مختاری

THE DÎWÂN OF MUKHTÂRÎ.

The dîwân of Mukhtârî, containing Qaṣidas, gazals, maṣnawīs and Ruba'īs, without any alphabetical order.

Beginning—

ترا بهار باد ای ولایت کرمان  
بفتح نامه شاه از دیار هندستان

The first Qaṣidah is in praise of Sulṭān Arslān bin Kirmān Shāh (A.H. 494-536 = A.D. 1100-1139).

Mukhtârî, with his full name سراج الدین عثمان بن محمد المختاری الغزنوی, who at first adopted the poetical title of 'Uṣmān, which he subsequently changed for Mukhtârî, was a native of Ġaznî and a contemporary of Ḥakīm Sanā'î, who speaks very highly of the poet and calls him his master. Mukhtârî flourished during the reign of Sulṭān Ibrāhîm bin Mas'ud of Ġaznî, who reigned from A.H. 451-481 = A.D. 1059-1088, but spent the greater portion of his life in Kirmān in the court of Arslān Shāh bin Kirmān Shāh, in whose praise most part of the poet's dîwān is devoted. Mukhtârî was skilled in the various kinds of poetry, and some of his Qaṣidas were imitated by several later poets of distinction, such as Khâqânî, Khusrû, Jāmî, etc. Besides the dîwān (of which Ārzû saw a copy containing seven thousand verses) Mukhtârî seems to have left a Shahriyâr Nāmah, in imitation of Firdausî's Shāh Nāmah (See Rieu, p. 542).

According to Taqî Kāshî, Oude Cat., p. 16, the poet died in A.H. 554 = A.D. 1159; while the author of the But Khānah (Ethé, Bodl. Lib. Cat., col. 197), followed by Âtaṣh Kadah, fixes the poet's death in A.H. 544 = A.D. 1149. The authors of the Riyād-ush-Shu'arâ, fol. 371; Khulāṣat-ul-Afkār, fol. 170, and Makhzan-ul-Ġarā'ib, fol. 750, place the poet's death in A.H. 534 = A.D. 1139, which seems too early. Still earlier is the date given by Taqî Auhādî, fol. 600, viz., A.H. 430 = A.D. 1038.

For further notices on the poet's life, see Daulat Shâh, p. 93; Haft Iqlîm, fol. 98.

Copies of his diwân are mentioned in Ethé, Bodl. Lib. Cat., No. 527, and Rieu Suppl., Nos. 211, vi., 215, vii. and 216.

fol. 161<sup>b</sup>. Rubâ'is; beginning—

ملکت ملکا لشش بقا را جان شد  
عدلت مسبب دم زدن حیوان شد

The MS. breaks off abruptly (wanting a folio or two), with the following first line of a Rubâ'i.

نازک دل اهل عشق جانبا ز تو نیست  
کأنجام تو در وفا چو آغاز تو نیست

The Bodl. Lib. copy mentioned above wants only nine lines from the beginning.

Written in a very beautiful Nasta'liq, within gold ruled borders, and with a fairly decorated 'unwân.

Not dated, apparently 16th century.

### No. 25.

fol. 322; lines 19; size  $10\frac{3}{4} \times 6$ ;  $7\frac{1}{4} \times 3\frac{3}{4}$ .

دیوان انوری

## THE DÎWÂN OF ANWARÎ.

Begins—

مقدری نه بالست بقدرت مطلق  
کند ز شکل غباری چو کنبد ازرق

\* Auḥad-ud-Din 'Alī Anwarī دیوانی انوری, perhaps the greatest Qaṣīdah writer of Persia, was born in Mahānah, in the district of Khāwarān, from which he assumed the poetical title of Khāwarī, subsequently changed into Anwarī at the request of a friend. He was educated in the Maṅṣūriyyah Madrasah in Tūs, where he spent most of his time in the study of science. He was well versed in astrology, and

wrote several works on that subject, one of which is said, by the author of the *Ṣuḥuf-i-Ibrāhīm*, fol. 27, to be known by the name of مفید. Like Adib Ṣābir, who died in A.H. 540 = A.D. 1145 (see Taqī Kāshī, *Oude Cat.*, p. 16), Anwarī was one of the favourite poets of Sulṭān Sanjar (d. A.H. 562 = A.D. 1166), to whom most of his qaṣīdas are addressed, and whom the poet survived (see H. Kh., vol. iii., p. 264).

It is related in the *Makhzan-ul-Ġarā'ib*, f. 23, and other *Tadkiras*, that there was a conjunction of the seven planets in the sign of Libra in A.H. 581 = A.D. 1185, and Anwarī predicted a terrific storm, which would destroy buildings, uproot trees, and cause immense destruction. The people were so much frightened that they built rooms under ground to protect themselves from the approaching catastrophe. When the day arrived nothing took place, and on the failure of the prediction, Farid Kātib, a pupil of Anwarī, is said to have written the following satirical verses:—

کفت انوري که از اثر بادهاي صفت  
ويران شود سراچه و کاخ مکندي  
در روز حکم او نوزيدست هيچ باد  
يا مرسل الرياح تو داني و انوري

The author of the *Ātash Kadah* mentions Adib Ṣābir as the author of the above lines; but this seems improbable, as Ṣābir died in A.H. 540. On account of the ridicule and shame he was subjected to, Anwarī went to Nishāpūr, and from there to Balkh, where he died, according to Taqī Kāshī, *Oude Cat.*, p. 16, in A.H. 587 = A.D. 1191. Daulat Shāh places the poet's death in A.H. 547 = A.D. 1152; but the copy of Daulat Shāh referred to by Sprenger, p. 332, places Anwarī's death in A.H. 556 = A.D. 1160. Taqī Aḥādī, fol. 66<sup>a</sup>, places it in A.H. 547 = A.D. 1152; *Khulāṣat ul-Afkār*, f. 15<sup>a</sup>, in A.H. 569 = A.D. 1173; *Ātash Kadah*, pp. 77, in A.H. 656 = A.D. 1258; *Mir'āt-i-Jahān Numā*, as mentioned by the author of the *Nashtar-i-Ishq*, fol. 86, in A.H. 582 = A.D. 1186; *Mir'āt ul Khiyāl*, A.H. 549 = A.D. 1154; *Sarw-i-Āzād*, in A.H. 585 = A.D. 1189.

For notices on Anwarī's life and his works, see Rieu, ii., p. 554; Sprenger *Oude Cat.*, p. 331; Rieu *Suppl.*, No. 218; *Ethé Bodl.*, col. 471, etc.; *Ethé*, India Office Lib. Cat., No. 935, etc.; G. Flügel, vol. i., p. 502; Stewart's Cat., p. 56; W. Pertsch, p. 83, and Berlin Cat., p. 743; J. Aumer, p. 10; Cat. des MSS. et Xylographes, p. 319; Rosen Pers. MSS., p. 170; Browne, Camb. Univ. Lib. Cat., p. 298; *Riyāḍ-us-Shu'arā*, fol. 13<sup>b</sup>; *Ḥabīb us-Siyar*, vol. ii., Juz iv., p. 103; see also Hammer, *Rede Künste*, p. 88; M. Ferte, *Journal Asiatique* 1891, and Zhukowski's Essay on Anwarī's life and poetry, published at St. Petersburg in Russian, and revised by Pertsch, *Litteraturblatt für Orientalische Philologie*, Band II., pp. 10-18.

The diwân of Anwari has been printed, and lithographed resp. in Tabriz, A.H. 1260 and 1266; in Lucknow, 1880.

Taqî Auhadî mentions having seen a copy of Anwari's diwân, consisting of 14,000 verses, and the author of *Khulâsat ul-Afkâr* one of 12,000 verses.

Contents:—

This copy of the diwân is divided into two parts, marked by two separate 'unwâns.

fol. 2<sup>a</sup>. Qaṣidas, arranged alphabetically, begin:—

ای قاعده تازه ز دست تو کرم را الخ

fol. 169<sup>b</sup>. Another series of qaṣidas, most of them very short, intermixed with muqattī'ât without any order, begins:—

این مجلس صاحب جهانست  
یا شکل بهشت جاودانست

fol. 204<sup>b</sup>. (satire) begins:—

تو وزیری منت مدحت گوی  
دست من بی عطا روا بینی

fol. 249<sup>a</sup>. Short satirical Maṣnawis, beginning—

حبذا گیر قاضی گیرنگ  
انکه دارد ز سنگ خارا ننگ

fol. 253<sup>b</sup>. Ġazals, alphabetically arranged, beginning—

ای غارت عشق تو جهانها الخ

fol. 295<sup>b</sup>. Rubā'iyât, without any order, beginning—

آنی که گفت ضامن ارزاق آمد  
والی که درت قبله آفاق آمد

Written in fine clear Nasta'liq, within coloured ruled borders; a few pages in the beginning contain notes on the margin with occasional interlineal annotations.

In the colophon it is dated A.H. 700; but the appearance of the MS. shows that it belongs to the 15th century A.D.

Scribe

عبد الرشید

## No. 26.

fol. 252; lines 19; size  $12\frac{1}{2} \times 6\frac{1}{4}$ ;  $8\frac{1}{4} \times 4$ .

The same.

Another copy of Anwarī's diwān.

Beginn<sup>g</sup> at once with a Qaṣīdah in praise of Sultān Sanjar.

گردل و دست بحر و کان باشد  
دل و دست خدا یگان باشد

The usual opening Qaṣīdah, beginning with the line مقدری نه بالست is wanting in this copy.

fol. 1<sup>b</sup>-135<sup>b</sup>. Qaṣīdas without any alphabetical arrangement.

ff. 136<sup>a</sup>-242<sup>b</sup>. Qaṣīdas, muqāṭṭi'āt, tarkīb-bands, hazaliyāt and gāzals all intermixed.

ff. 242<sup>b</sup>-252<sup>a</sup>. Rubā'iyāt, without any alphabetical order, beginning—

از مشرق دست گوهر آل نظام  
ده ماه تمام را طلوعست مدام

Written in a firm Nasta'liq.

Dated Shā'bān A.H. 992.

Scribe محمد محسن (?) نامده خوان مشهدی

## No. 27.

fol. 149; fol. 25 centre col. and 42 margl. col.

Size,  $14\frac{3}{4} \times 7\frac{3}{4}$ ;  $13\frac{1}{2} \times 5\frac{1}{2}$ .

The same.

Another copy of Anwarī's diwān without any alphabetical order.

Begins the same as above.

fol. 1<sup>b</sup>-81<sup>a</sup>. Qaṣīdas intermixed with muqāṭṭi'āt.

fol. 81<sup>a</sup>-110<sup>a</sup>. Hazaliyāt.

Begin as in No. 26 :—

تو وزیري و منت مدحت گوي الخ

fol. 110<sup>a</sup>–112<sup>a</sup>. Maṣnawī.

Begins as in No. 26 :—

حبذا گیر قاضي گیرنگ  
آنکه دارد ز سنگ خارا ننگ

112<sup>a</sup>–138<sup>a</sup>. Gāzals in alphabetical order.

Begin—

از دور بدیدم آن پیرا  
آن رشک بتان آذری را

fol. 138<sup>b</sup>–149<sup>b</sup>. Rubā'iyāt.

Begin—

آنی که گفت ضامن ارزاق آمد  
والی که درت قبله آفاق آمد

Written in ordinary Nasta'liq, within coloured ruled columns.  
Not dated, 16th century.

### No. 28.

fol. 71; lines 25; size 12 × 6 $\frac{3}{4}$ ; 9 × 4.

شرح قصاید انوري

### A COMMENTARY ON THE QASĪDAS OF ANWARĪ.

By محمد بن داؤد بن محمد بن محمود حلوي شادیابادي

Muḥammad b. Dā'ūd of Shādīābād.

Begins—

میامس بیقیامس مر صانع قدیم را که بامر کن جمله مکنونات را از  
نهانخانه کتم در صحراء وجود آورد



It is stated in the preface that the author, a favourite courtier of Sultān Naṣīr-ud-Dīn Khiljī, on once reciting a poem from Anwarī's diwān, was ordered by that monarch to write a commentary on the difficult verses of Anwarī.

Naṣīruddīn Khiljī, son of Ġiyāṣ-ud-Dīn Khiljī, reigned in Mālwah from 906 to 916 A.H., and Shādiābād, also called Mandā, is one of its divisions.

For other copies see Rieu, p. 556; Ethé, India Office Lib. Cat., No. 947.

Dā'ud Shādiābādī has also written a commentary on the abstruse verses of Khaqānī, as will be seen hereafter.

Written in ordinary Indian Nasta'liq.

Not dated, 18th century.

### No. 29.

fol. 105; lines 198; size  $10\frac{3}{4} \times 7\frac{3}{4}$ ;  $7\frac{1}{4} \times 4$ .

The same.

Another copy of the same without the preface, beginning at once with the commentary on the verse:—

مقدري نه بالست بقدرت مطلق . . . . . مقدر اندازه هرچيز كنده  
الست دمت افراز كار قدرت تواناي مطلق خاص الخ

Written in ordinary Indian Nasta'liq.

Not dated; 18th century A.D.

### No. 30.

fol. 172; lines 18; size  $7\frac{3}{4} \times 4\frac{1}{2}$ ;  $6 \times 3$ .

شرح قصاید انوري

### SHARH-I-QAṢĪD-I-ANWARĪ.

A commentary on the difficult Qaṣīdas and Muqāṭṭi'āt of Anwarī.

By میر ابو الحسن فراھانی Abul Ḥasan Farāhānī.

Begins—

سپاسي که از روی گواهي خرد بر ذمه خانواده امکان لازم است

Taqi Auhadi, in his 'Urafât (fol. 107<sup>b</sup>), says that, while he was composing the Tadkirah, Abul Hasan was then living in 'Irâq. Tahir-i-Nasir Âbâdî, in his Tadkirah, fol. 162<sup>a</sup>, says that Abul Hasan Farâhânî, owing to adverse circumstances, left his home and proceeded to Isfahân. On his way he met with Tahir Nasir Abâdî's uncle, Mirzâ Hasan Âli, who died in the beginning of the reign of Shâh Safi (A.H. 1038-1052). After staying for some time in Nasir Abâd Abul Hasan went to Shîrâz, and entered the service of Imâm Quli Khân, the governor of Shîrâz, where he was put to death.

For notices on his life and other copies see Rieu, p. 556; Sprenger, p. 332; Ethé, Bodl., col. 478, and Mélanges Asiatiques, vol. iv., p. 54; Ethé, India Office Lib., No. 948.

fol. 115<sup>b</sup>-116<sup>b</sup>. The explanations of the different uses of حروف are given.

fol. 117<sup>a</sup>-120<sup>b</sup>. Blank.

fol. 121<sup>a</sup> begins the commentary on the Muqattî'ât:—

اي نام تو قالب عبارت را روح . . . الخ تعالي الله چه قادر است  
متعال که بستون خامه و اوتاد نقاط و طناب مطور خيام بلند ابيات را  
افراخته

See Ethé, Bodl., col. 478, and Sprenger, p. 333.

On fol. 122<sup>a</sup> the commentator explains in detail the following kinds of verses, viz., رباعي and قطعه, غزل, ترجيع, and مثنوي.

Written in ordinary Nasta'liq. Dated, Kâlpî, A.H. 1211.

### No. 31.

fol. 396; lines 19; size  $11\frac{1}{2} \times 6\frac{1}{2}$ ;  $8 \times 4$ .

ديوان خاقاني

## THE DÎWÂN OF KHÂQÂNÎ.

Beginning—

دل من پير تعليم است و من طفل زبان دانش  
دم تسليم مر عشر و مر زانو دبستانش

Khâqânî, with his full name, افضل الدين بدیل ابراهيم بن علي, was the son of 'Alî Najjâr, i.e. 'Alî the carpenter, a native of Shirwân. He was called the حسان العرب العجم after حسان, one of the most celebrated early poets of Arabia, who stood unrivalled in the laudatory poems addressed to the prophet, and died during the caliphate of 'Alî. Khâqânî refers to this in one of his verses quoted in 'Aufî's Lubâb-ul-Albâb, p. 22.

چون دید که در هنر تمام  
حسان عجم نهاد نام

Several biographers say that his original name was Ibrâhîm, while some assume it to be 'Uṣmân; but the poet himself says in his following verse that he was called by his father "Badîl," meaning a substitute (for Sanâ't).

بدل من آمدم اندر جهان سنائی را  
ازان سبب پدرم نام من بدیل نهاد

In his Tuḥfat-ul-'Irâqayn the poet frankly admits that his father was a carpenter, and his mother a Nestorian Christian converted to Islâm. He also tells us that his grandfather was a weaver, and that his paternal uncle, Mîrzâ Kâfî b. 'Uṣmân, was a medical practitioner. In one of the verses of his ode to Isfahân, the poet says that he was born in A.H. 500 (A.D. 1106) at Ganjah. At an early age Khâqânî lost his father, and was left entirely to the care of his uncle, who taught him Arabic, metaphysics, medicine and astronomy. At the age of twenty-five the poet lost his uncle. The undoubted celebrity of Khâqânî as a poet is no doubt due to the celebrated Abul 'Alâ of Ganjah, who actually trained the poet in the art of verse-making, and who gave Khâqânî his daughter in marriage.

The poet at first adopted the poetical title of Ḥaqâ'iqî, which he subsequently changed, at the suggestion of Abul 'Alâ of Ganjah, for Khâqânî, in honour of Khâqân-i-Kabîr Manûchîhr, the then reigning sovereign of Shirwân. He was introduced into the court of this monarch through the influence of his father-in-law, the aforesaid Abul 'Alâ, who, according to Amîn Râzî, was at that time ملك الشعرا, or "the king of the poets" of Shirwân, and was addressed in the Imperial Orders as امستاد الشعرا, or "the Master of Poets" (در فرامین و مناشیر) (ویرا امستاد الشعرا نوشته). When Khâqânî gained the warm favour of the Khâqân and rose to distinction, he began to ill-treat his former benefactor, Abul 'Alâ, and in consequence of a bitter jealousy between the two, they wrote biting satires against one another.

Amin Rāzī states that Hamdullah Mustaufi, in his *Tārīkh-i-Guzīdah*, followed by Jāmi in his *Nafahāt-ul-Uns*, conceives *Khāqānī* to be a pupil of the poet Afṣah-ud-Dīn Falakī, and that Āḍarī, in his *Jawāhir-ul-Asrār* (see Rieu, p. 43\*), says that both *Khāqānī* and Falakī were the pupils of Abul 'Alā. The latter's statement is supported by the following verses of a qit'ah, quoted in the *Haft Iqlīm* (MS. copy A. S. B., No. D. 326, fol. 1107) which Abul 'Alā addressed to *Khāqānī*.

دروگر پسر بود نامت بشروان  
 بهاقانیت من لقب بر نهادم  
 بجای تو بسیار کردم نکوئی  
 ترا دختر و مال و شهرت بدادم  
 چرا حرمت من نداری که من هم  
 ترا هم پدرخوانده هم اوستادم \*

*Khāqānī* enjoys the world-wide fame of a great *Qaṣīdah* writer, and 'Aufī, in his *Lubāb-ul-Albāb*, remarks that the poet received one thousand dīnār for each of his *Qaṣīdās* addressed to the king. From the numerous Arabic words which the poet uses in his *diwān* and the Arabic *Qaṣīdah* which he addressed to *Shirwān Shāh*, it can at once be concluded that he was also well versed in Arabic.

His life was spent in the court of *Khāqān Manūchīhr*, and his son *Akhtashān* (or *Akhsatān*) *Shāh*, who died about A.H. 584 = A.D. 1188, and to whom most of the poet's poems were addressed. It is said that *Khāqānī* once addressed a verse (quoted in *Daulat Shāh*, p. 80) to the *Khāqān*, which offended the latter to such an extent that he passed orders for putting the poet to death; but the poet managed to pacify the monarch by smooth excuses, and succeeded in obtaining permission to undertake the pilgrimage to Mecca, which he had already performed once in his youth. On his way he composed the well-known *Maṣnawī Tuḥfat-ul-'Irāqayn* (vide *infra*). On his return from the pilgrimage he visited *Iṣfahān* and returned to *Shirwān*. Again here he incurred the displeasure of *Akhtashān Shāh*, and to avoid it he fled to *Baylaqān*, but was arrested and imprisoned by the order of the monarch in the fort of *Shābrān*, where he composed the *Habsiyah*, or the "Prison Poem" (see *Khanykov*, pp. 113-128). After an imprisonment of seven months he was released through the intervention of the *Khāqān's* mother. The poet spent his last days in *Tabrīz*, where he died.

\* These verses are also quoted in *Daulat Shāh*, pp. 70-71, but they are found with numerous variants in the *Tārīkh-i-Guzīdah* (see *Browne's* translation, pp. 21-22).

The date of Khâqânî's death, A.H. 582 = A.D. 1186, fixed by Hamdullah Mustaufi in his Târîkh-i-Guzidah, and followed by Amîn Râzi and Âdur, has been ably discredited by Dr. Rieu in his Persian Cat., p. 559. The learned doctor has shown that the poet survived his patron Akhtashân Shâh, composed poems in praise of the Atâbak Naṣrat-ud-Dîn Qizil Arslân, who reigned from A.H. 582-587 = A.D. 1186-1191, and addressed a Qasidah to Sultân Tukush Khwârizm Shâh after the conquest of Isfahân in A.H. 590 = A.D. 1193. We therefore agree with Dr. Rieu, in accepting the date A.H. 595 = A.D. 1198 given by the authors of the Khulâṣat-ul-Afkâr, fol. 53<sup>b</sup>; Mukhbir-ul-Wâṣilm and Natâ'ij-ul-Afkâr (in the margin of the Ḥabib-us-Siyar, vol. ii., Juz 2, p. 176).

According to the copy of Daulat Shâh mentioned by the author of the Ṣuḥuf-i-Ibrâhîm, fol. 276<sup>b</sup>, Khâqânî died in A.H. 588 = A.D. 1192, but Browne's edition of the Daulat Shâh gives A.H. 582 = A.D. 1186.

Notices on Khâqânî's life will be found in Riyâd-ush-Shu'arâ, fol. 124<sup>a</sup>; Khazâna-i-Âmirah, fol. 153, and Makhzan-ul-Garâ'ib, fol. 224. See also, besides the above-named references, Rieu, p. 558; Sprenger, Oude Cat., p. 461; Hammer, Redekünste, p. 125; Ouseley's Biographical Notices, p. 157; Khanykov, Mémoire sur Khacanie, in Journal Asiatique, 6<sup>me</sup> série, vol. iv., p. 137 (1864), and vol. v., p. 296 (1865); Salemann's introduction to his Russian edition of Khâqânî's rubâ'is, St. Petersburg, 1875; Ethé, Bodl. Lib. Cat., Nos. 560-581; Ethé, India Office Lib. Cat., Nos. 950-970; W. Pertsch, Berl. Cat., p. 762; G. Flügel, i., p. 508; Mélanges Asiatiques, iii., p. 114.

The diwân contains Qasidas, Tarjî'ât, Marâṣî, Ġazals, Muqatṭi'ât and mixed Rubâ'iyyât, in no particular order.

fol. 1<sup>b</sup>-251. Qasidas and Marâṣî.

fol. 252<sup>a</sup>-386<sup>a</sup>. Qasidas, Ġazals, Tarjî'ât, Marâṣî and Muqatṭi'ât together without any order.

fol. 386-396<sup>a</sup>. Rubâ'is.

For other copies see, besides the catalogues referred to above, Browne, Camb. Univ. Lib. Cat., p. 480; Jahrbücher, vol. lxvi.; Anzeigerblatt, p. 26, and St. Petersburg Cat., p. 328.

The poetical works of Khâqânî have been lithographed in Lucknow, 1879.

fol. 396 has been supplied by one Iahdâd, son of Shaykh Nizâm in A.H. 1000.

Written in a beautiful Nasta'liq, within gold and coloured borders.

Not dated, apparently 14th century.

## No. 32.

fol. 366; lines (centre col.) 19; margl. col. 12: size  $10 \times 5\frac{3}{4}$ ;  $6\frac{1}{2} \times 3\frac{1}{2}$ .

## کلیات خاقانی

## KULLIYÂT-I-KHÂQÂNÎ.

The poetical works of *Khâqânî*, containing his *diwân* and the *Tuhfat-ul-'Irâqayn*.

The MS. is divided into the following sections:—

I. The preface of the *Tuhfat-ul-'Irâqayn*. One folio, containing about fifteen or sixteen lines from the beginning is wanting, and the preface opens abruptly, thus:—

..... دیده میگفت موصل مکه ثانی است حضرت خواجه  
کعبه قاعده چنانست که کعبه بار کم دهد آن

II. foll. 4<sup>b</sup>-215<sup>a</sup>. *Qasidas* in alphabetical order, with the exception of the first, which begins—

دل من پیر تعلیم است و من طفل زبان دانش  
دم تسلیم سر عسر و سر زانو دبستانش

This section is dated A.H. 1024.

III. foll. 215<sup>b</sup>-249<sup>a</sup>. *Muqattî'ât* in alphabetical order, beginning—

یا صفوة الرحمن شافع خلقه آن

IV. foll. 249<sup>b</sup>-295<sup>a</sup>. *Gazals* in alphabetical order, beginning—

جام می تاخط بغداد ده ای یار مرا آن

V. foll. 295<sup>b</sup>-302<sup>a</sup>. *Rubâ'is* in alphabetical order, beginning—

ای تیر هنر مهیل برجیس لقا آن

VI. foll. 302<sup>b</sup>-365<sup>a</sup>. *Tuhfat-ul-'Irâqayn*, beginning—

مائیم نظارگان غمناک  
زین حقّه سبز و مهره خاک

This is the well-known Maṣnawī of Khâqânî, in which the poet gives a description of his pilgrimage, specially referring therein to the two 'Irâqs, viz., 'Irâq-i-'Arab and 'Irâq-i-'Ajam.

fol. 1<sup>b</sup>; 365<sup>b</sup> and 366<sup>a</sup> contain beautiful full-page miniatures. Six sumptuous 'unwâns, one at the beginning of each section.

Written in perfect Nasta'liq, within gold and coloured borders.

The Tuḥfat-ul-'Irâqayn has been lithographed in Agra, 1855, and in Lucknow, 1876. Extracts from the poem have also been printed in Lucknow, 1867.

The MS. is dated A.H. 1027.

Scribe

قاسم الشيرازي

### No. 33.

fol. 114; lines 15; size  $8\frac{3}{4} \times 5\frac{3}{4}$ ;  $6\frac{1}{4} \times 3\frac{1}{4}$ .

تحفة العراقيين

### TUHFAT-UL-'IRÂQAYN.

Another copy of the Tuḥfat-ul-'Irâqayn, with the complete preface, which begins thus:—

خير ما احتصم المرء بعباله كلمة العجز لقصور باله عن معرفته الله الخ

The poem itself begins as usual, on fol. 6<sup>a</sup>.

fol. 1<sup>b</sup>–12<sup>a</sup>. On the margin, some selected Qasidas of Khâqânî.

Written in a fine Nasta'liq, within gold-ruled borders.

Dated A.H. 1014.

Scribe

محمد سعيد بن مرزا محمد البخاري

## No. 34.

foll. 213; lines 23; size  $9\frac{1}{2} \times 6$ ;  $7 \times 4$ .

شرح دیوان خاقانی

SHARH-I-DÎWÂN-I-KHÂQÂNÎ.

A commentary on the difficult Qasidas of Khâqânî. By Muḥammad bin Dâ'ūd bin Muḥammad 'Alawî مصد بن داود بن محمد بن مصود آلوی الشادیاپادی (See No. 28 above.)

Begins—

جواهر زواهر میاس بیقیاس نثار حضرت صمدیه جل قدرته را  
مزاوار است الخ

No alphabetical order is observed in the explanation of the Qasidas. It begins with the commentary on the Qasidah with which most of the copies of the diwân begin, viz. :—

دل من پیر تعلیم است و من طفل زبان دانش

For other copies, see Rieu, p. 561; Ethé, Bodl., Col. 483; Ethé, India Office Lib. Cat., No. 968, and Sprenger, Oude Cat., p. 462.

A commentary on Khâqânî's diwân by 'Alawî Lâhijî of Jahângir's time is described in Rieu ii., p. 562; another, called محبت نامه by 'Abd-ul-Wahhâb bin Maḥmûd al-Ḥasanî al-Ḥusaynî al-Ma'mûrî, with the takhalluṣ غنائی, who flourished about A.H. 1090 = A.D. 1679, is mentioned in G. Flügel, i., p. 509, and W. Pertsch, Berlin Cat., p. 770, and a third, called فرح افزا by Qabûl Muḥammad, the author of the Haft Qulzum, is noticed in Sprenger, Oude Cat., p. 463.

The present copy is written in careless Nasta'liq, evidently by different hands, though the colophon mentions only ابراهیم میرن حسین as the scribe.

Dated A.H. 1036.



## No. 35.

full. 183; lines 25; size  $11\frac{3}{4} \times 6\frac{3}{4}$ ;  $9 \times 4$ .

The same.

Another copy of the same commentary. Beginning as above.  
Written in ordinary Nasta'liq.  
Dated, A.H. 1223.

## No. 36.

full. 76; lines 15; size  $8\frac{3}{4} \times 5\frac{1}{2}$ ;  $6\frac{3}{4} \times 3\frac{1}{2}$ .

دیوان ظہیر فاریابی

## THE DÎWÂN OF ZAHÎR FÂRYÂBÎ.

With a preface.

Beginning of the preface—

میں اس بی نہایت و آفرین بی پایان قادریرا کہ دو شع در حجر  
دماغ ما افروخت آت

The author of this preface, who does not mention his name, was a contemporary of Zahir Faryâbî. He says that he had a great desire to meet Zahir Faryâbî, but before he could do so the poet had departed for the next world. He then collected the scattered poems of Zahir in a diwân, and dedicated it to the Wazir Majd-ud-Dîn Ahmad bin Muhammad.

The same preface is noticed in Sprenger, *Oude Cat.*, p. 579; *Rieu Suppl.*, Nos. 222 and 223, and *Ethé, Bodl. Lib. Cat.*, No. 582.\*

Beginning of the diwân on fol. 5<sup>b</sup> as in *Rieu Suppl.*, No. 582, and *Ethé, Bodl. Lib. Cat.*

\* I think the author of this preface is probably Shams-ud-Dîn Sijâsi, who is mentioned by H. Kh., vol. iii., p. 293, to have collected the poet's diwân. Amin Râzi, however, gives a very meagre account of a poet whom he calls Shams-ud-Dîn Tâhir of Sinjās or Sijās. (See *Ethé, India Office Lib. Cat.*, col. 475, No. 1301.)

چو زهره وقت صبح از افق بسازد جنگ  
زمانه تیر کند ناله مرا آهنگ

Rieu Suppl., Copy No. 222, correctly reads جنگ instead of جنگ in the first line, and نیز instead of تیر in the second line. The initial line of the copy of *Zahîr's* *diwân* noticed by Dr. Rieu in his *Pers. Cat.*, vol. ii., p. 562<sup>b</sup>, viz. :—

مستاره سجدہ برد طالع منیر ترا  
زمانه بومہ زند پایہ سریر ترا

is found here on fol. 43<sup>a</sup>; and it is remarkable that Gustavus Flügel, in his catalogue, vol. i., p. 497, has quoted this verse as the initial line of the *diwân* of *Amîr Mu'izzî*, who died in A.H. 542 = A.D. 1147.

*Zahîr-ud-Dîn Fâryâbî*, محمد الفارابی, a native of Fâryâb, in Balkh, was, according to *Daulat Shâh*, a pupil of *Rashîd-i-Samarqandî*, the author of the *مہر و وفا*, and a contemporary of *Khâqânî*, *Mujîr-ud-Dîn Baylaqânî*, and several others. Besides being a renowned poet, *Zahîr* enjoyed the reputation of a great philosopher and astronomer of his age, and was called the صدر الحکما or "The head of the philosophers" (See 'Aufi's *Lubâb-ul-Albâb*, p. 298). *Zahîr*, in his poetical compositions, is sometimes ranked with *Anwarî*, and it is said that among the later poets of *Kâshân* there was a controversy as to which of the two deserved preference, and *Majd-ud-Dîn Hamgar*, to whom the matter was referred for decision, gave preference to *Anwarî*.\* He was at first a panegyrist to *Tugân Shâh*, who ruled in *Nishâpûr* from A.H. 569–581 = A.D. 1173–1185, and of *Husâm-ud-Daulah Ardshîr*, the ruler of *Mâzandrân* A.H. 567–602 = A.D. 1171–1205. At the latter's hands the poet received many favours, and alludes to them in this verse :—

شاید کہ بعد خدمت ده سالہ در عراق  
نام هنوز خسرو مازندران دہد

See Browne's *Ibn Isfandiyyâr's History of Tabaristân*, pp. 71–3, where also a long *Qasîdah* of the poet addressed to this ruler is quoted. When *Zahîr* rose to distinction he attached himself to the services of the *Atâbaks* of *Âdarbaijân*, *Muhammad bin Îlduguz*, known as *Jahân Pahlawân* (A.H. 568–582 = A.D. 1172–1186), and his brother and successor, *Qizil Arslân* (A.H. 582–587 = A.D. 1186–1191). The poet, however, left the latter's court, and entered the service of the *Atâbak Naşrat-ud-Dîn*, the

\* This versified reply of *Majd-ud-Dîn*, which he sent to *Kâshân* in the month of *Rajab*, A.H. 674, is fully quoted in Browne's *Târikh-i-Guzidah*, pp. 61–62.

son of Muḥammad bin ʿIlduguz. He spent his last days in retirement, and died, according to the *Tārīkh-i-Guzidah*; Taqī Kāshī (Oude Cat., p. 16); Taqī Auhādī, fol. 430; Daulat Shāh; *Khazāna-i-ʿĀmirah*, fol. 227<sup>a</sup>; *Riyāḍ-ush-Shuʿarā*, fol. 245; *Ṣuḥuf-i-Ibrāhīm*, fol. 575, in A.H. 598 = A.D. 1201, at Tabriz, and was buried in Surkhāb, near the tomb of Khāqānī.

For his life and poems see Rieu, p. 562; Sprenger, Oude Cat., p. 579; Ouseley, Biogr. Notices, p. 154; Ethé, Bodl. Lib. Cat., Nos. 582-584; Ethé, India Office Lib. Cat., No. 971; W. Pertsch, Berlin Cat., Nos. 691, 747-8; Rieu Suppl., Nos. 222-24; Krafft, p. 62; Upsala Cat., p. 102, and Browne's Camb. Univ. Lib. Cat., p. 302. See also *Habīb-us-Siyar*, vol. ii., Juz 4, p. 127; *Khulāṣat-ul-Afkār*, fol. 102<sup>b</sup>; *Makhzan-ul-Ġarāʾib*, fol. 509; *Nashtar-i-ʿIshq*, fol. 1116; Hammer *Redekunste*, p. 130; Schefer's *Chrestomathie*, vol. i., p. 112, and Rosen *Instut*, p. 205.

The *diwān* was printed in Calcutta, A.H. 1245, and lithographed in Lucknow, A.H. 1295.

Written in a fine Nastaʿlīq, within gold-ruled columns.

Not dated, apparently 15th century.

### No. 37.

fol. 337; lines 21; size  $6\frac{1}{2} \times 5\frac{3}{4}$ ;  $4\frac{1}{2} \times 3$ .

خمسۀ نظامی

### KHAMSA-I-NIZĀMĪ.

The five poems of Nizāmī, also called Panjganj. Nizāmī, with his full name نظام الدین ابو محمد الیاس بن یوسف بن مویذ الکنجوی, the greatest of all the Maṣnawī writers, was born in the province of Qum, but the greater portion of his life was spent in Ganjah, a town of Arrān. Nizāmī's brother, Qiwāmī-i-Mutarrizi, was also a poet of great distinction, and a copy of his poems (O. E. 6464) is preserved in the British Museum. It also appears from several verses of his poems that he had a son named Muḥammad. Very unreliable accounts of the poet are given by his biographers, and I should like to refer to the learned monograph of W. Bacher, who has based Nizāmī's life exclusively on the poet's own statements in the several poems of his *Khamsah*.

Various conflicting dates are assigned to Nizāmī's death. Daulat Shāh, p. 131, followed by Taqī Auhādī, fol. 743, gives A.H. 576 =

A.D. 1180; Jāmi, in his *Nafahāt*, p. 708, followed by the author of the *Ḥabīb-us-Siyar*, vol. ii., Juz 4, p. 112, in A.H. 592 = A.D. 1195; Taqī Kāshī, *Oude Cat.*, p. 17, followed by the authors of the *Ṣubḥ-i-Ṣādiq* (on the margin of the *Ḥabīb-us-Siyar*, loc. cit.), and the *Nashtar-i-'Ishq*, fol. 1832, places the poet's death in A.H. 602 = A.D. 1205. The author of the *Khulāṣat-ul-Afkār*, fol. 192<sup>a</sup>, fixes Nizāmī's death in A.H. 600 = A.D. 1203.

Of the various statements of his age made by Nizāmī himself in his poems, the most accurate seems to be that in the prologue to the *Laylā Majnūn*, where the poet says that he had then counted seven times seven years: *مجموعه هفت سبع خوانم*, that is, forty-nine years, and as the poem was completed in A.H. 584 = A.D. 1188, as mentioned in the same prologue

کارامته شد به بهترین حال  
در صبح رجب به ثا و فا دال

we may conclude that the poet was born in A.H. 535 = A.D. 1140.

Again, in the epilogue to the *Iskandar Nāmāh*, which was added by a contemporary of the poet, it is stated that he died at the age of sixty-three years and six months.

فزون بود شش ماه و شصت و سه سال

So we may infer that Nizāmī died in A.H. 599 = A.D. 1202.

For further notices on Nizāmī's life see *Haft Iqlim*, fol. 268; *Riyāḍ-ush-Shu'arā'*, fol. 411; *Makhzan-ul-Garā'ib*, fol. 867; *Ātash Kadhāh*, p. 318; see also Sprenger, *Oude Cat.*, p. 519; Rieu, p. 564; Captain H. Wilberforce Clarke's *Translation of the Sikandar Nāmāh*, London, 1881; Hammer *Redekünste*, p. 105; W. Bacher's *Nizāmī's Leben und Werke*, published in German, Leipzig, 1871; English translation of the same, London, 1873.

For other copies of Nizāmī's *Khamsah* and his works, see, besides the above-mentioned catalogues, Rieu *Suppl.*, Nos. 225-229; *Ethé, Bodl. Lib. Cat.*, col. 487; *Ethé, India Office Lib. Cat.*, Nos. 927-1027; *Camb. Univ. Lib. Cat.*, pp. 303-306; G. Flügel, i., p. 503; W. Pertsch, p. 67, and *Berlin Cat.*, p. 751; *St. Petersburg Cat.*, p. 32, etc., etc.

According to Daulat Shāh and Taqī Auhādī, Nizāmī has left, besides the *Khamsah*, a *diwān* containing above twenty thousand verses, and the former quotes a *ghazal* of the poet, and although 'Aufī (vol. ii., p. 397) cites three short *ghazals* which he says he heard a scholar reciting in *Nishāpūr*, yet he distinctly says that, except the *Maṣnawī* poems, Nizāmī left very little poetry. W. Bacher (p. 7), however, cites a verse from the *Laylā Majnūn* as a proof that the poet arranged his *diwān* in

A.H. 584 (A.D. 1188). Strange that no copy of the *diwân* of such an eminent poet as Nizâmî is to be found anywhere.

The *Khamsah* of Nizâmî was lithographed in Bombay, 1834 and 1838, and in Tehran A.H. 1261. Edited in Tabriz, 1845.

Contents:—

I.

fol. 1<sup>b</sup>.

مخزن الاسرار

MAKHZAN-UL-ASRÂR.

Begins—

هست کلید در گنج حکیم  
بسم الله الرحمن الرحيم

The poem is divided into twenty sections or *Maqâlas*. According to this copy, the poem was completed in A.H. 582 = A.D. 1186, as will appear from the following concluding lines:—

از گه هجرت شده تا این زمان  
پانصد و هشتاد و دو افزون بدان

But this seems improbable, as the *Shîrîn Khusrû*, which was composed after the *Makhzan-ul-Asrâr*, is dated A.H. 571 = A.D. 1175. Copies of the poem are mentioned by Rieu and Ethé, pp. 559 and 488, bearing the dates A.H. 552 and 559 = A.D. 1157 and 1163 respectively. However, the question of the date of composition of the poem has been ably discussed by Professor Rieu, who assigns the date A.H. 572 or 573 = A.D. 1176 or 1177. See also Ethé, *India Office Lib. Cat.*, No. 972, 1.

The poem is dedicated to Fakhr-ud-Dîn Bahrâm Shâh, son of Dâ'ûd, King of Armenia and Râm, f. 5<sup>b</sup>.

شاه فلک تاج و ملیحان نگین  
مفخر آفاق ملک فخر دین

Bahrâm Shâh was the hereditary ruler of Arzan Jân, and a vassal of Qiltj Arslân (A.H. 558–578 = A.D. 1162–1182). He died in A.H. 622.

The *Makhzan-ul-Asrâr* was lithographed in Lucknow 1869, 1872, and with a commentary, 1881; Cwarpûr, 1869, and edited by H. Bland, Lond. 1844. An English translation by J. Haddon Hindley, in manuscript, is preserved in the British Museum, London.

fol. 30<sup>b</sup>–31<sup>a</sup>. Blank.

## II.

fol. 31<sup>b</sup>.

خسرو و شیرین

KHUSRŪ WA SHĪRĪN.The loves of Khusrū and Shīrīn.

Begins—

خداوندا در توفیق بکشای  
نظامی را ره تحقیق بنمای

On fol. 33<sup>a</sup> begins the story :—

چنین گفت آن سخن گوی کهن زاد  
که بودش دامستانهای کهن یاد

The prologue contains eulogies on Sultān Tugral, Shams-ud-Dīn Abū Ja'far Muḥammad, and Qizil Arslān. There is also a panegyric addressed to Tugān Shāh under the heading طغانشاه در مدح امیر طغانشاه on fol. 33<sup>b</sup>.

طغانشاه سخن بر ملک شد چیر  
فراخان قلم را داده شمشیر

Tugān Shāh ascended the throne of Persia in A.H. 569 = A.D. 1173, after the death of Sultān Sanjar, and was slain by Tukush, the Sultān of Khwarizm, in A.H. 581 = A.D. 1185.

There are different views regarding the dedication of the poem.

According to Nashtar-i-Ishq, fol. 1832, the poem was dedicated to Tugral Arslān, who ascended the throne in A.H. 573 = A.D. 1177: according to Rieu, p. 566\*, to Shams-ud-Dīn Abū Ja'far Muḥammad bin Atābak İlduguz, and according to Ethé, Bodl., col. 488, to the three above-named persons.

In the prologue on fol. 34<sup>a</sup>, the poet says that he composed the poem at the instance of Tugral Arslān, as will be seen from the following verses :—

- (۱) چو سلطان جهان شاه جوان بخت  
که بر خوردار باد از تاج و از تخت . . .
- (۲) پناه ملک شاهنشاه طغرل  
خداوند جهان سلطان عادل

- (۳) بسطانی بتاج و تخت پیوست  
بجای ارسلان بر تخت به نشست
- (۴) من این گنجینه را سر می کشادم  
بنای این عمارت می نهادم
- (۵) اشارت زنگی از درگاه معبور  
بشغل بنده القا کرد منشور
- (۶) کزین سان تحفه عالی بسازد  
که عقل از منتش گردن فرازد
- (۷) قبول بندگی را ساز دادم  
سلامت را بخون خط باز دادم

The line giving the date of completion of the poem (in A.H. 576 = A.D. 1180) mentioned by Rieu, p. 566<sup>a</sup>, is not found in any of our copies.

Nizâmî also states at the end how he was honourably received and highly rewarded by Qizil Arslân.

چنان رفتم که سوی کعبه حجاج  
چنان باز آمدم کاخد زمعراج

The poem ends with a short eulogy on the prince Naṣrat-ud-Din.

مویذ نصرۃ الدین کافریش  
ز نام او پذیرد نور بینش

The *Khusrû-wa-Shîrîn* was lithographed at Lahore in A.H. 1288. For the contents, see Hammer's *Schirin*, Leipz., 1809.

### III.

fol. 102<sup>b</sup>.

لیلی و مجنون

LAYLÂ AND MAJNÛN.

A poem on the loves of Laylâ and Majnûn.

Begins—

ای نام تو بهترین سراغ  
بی نام تو نامه کی کنم باز

The poem is dedicated to Akhtashân Shâh, or Shîrwân Shâh (d. in A.H. 584), as mentioned in the epilogue, fol. 156<sup>b</sup>.

نه سروان شاه بل جهان شاه  
کیسرو ثانی اختشان شاه

On fol. 106<sup>b</sup> the poet says that he received a letter from that king requesting him to take Laylâ Majnûn as his next subject, after the completion of Shîrin Khusrâ. Hence he composed the present poem, as he says on fol. 107<sup>a</sup>, consisting of more than four thousand verses, completing it at the end of Rajab, A.H. 574 = A.D. 1178 (probably a mistake for A.H. 584 = A.D. 1188).

این چار هزار بیت و اکثر  
شد گفته یچار ماه کمتر . . .  
کارامته شد به بهترین حال  
در سلج رجب بشی و فا دال  
تاریخ عیان که داشت با خود  
هفتاد و چهار بود و پانصد

هشتاد و چهار is evidently a mistake for چهار و هفتاد, as it has already been mentioned that Nizâmî composed his Khusrâ Shîrin in A.H. 576 = A.D. 1180.

The story begins on fol. 112<sup>a</sup>:—

گوینده دامت ان چنین گفت  
آن لحظه که در این سخن مشقت

The poem ends with a dedication to the same Akhtashân Shâh. Edited, Lucknow, 1870 and 1888. Translated into English by J. Atkinson in 1836.



## IV.

fol. 157<sup>b</sup>.

هفت پیکر

## HAFT PAYKAR.

Haft Paykar, or "The Seven Images," containing seven stories related by the seven favourites of the king, Bahrām Gūr, hence its other name, *قصه بهرام گور*,

Begins—

ای جهان دیده بود خویش از تو  
هیچ بودی نبود پیش از تو

The poem was written for 'Alâ-ud-Dîn Karb Arslân, a descendant of Aqshahqar Ahmadîlî (d. A.H. 527 = A.D. 1132). He was governor of Marâghah, where he was besieged in A.H. 602 = A.D. 1205. See Kâmil, vol. xii., p. 156, and vol. x., p. 483.

The poet refers to the above king on fol. 160<sup>b</sup> :—

حمدت مملکت علاء الدین  
حافظ و ناصر زمان و زمین  
شاه کرب ارسلان کشور گیر  
به از الپ ارسلان بتاج و سریر  
نسل ایشقنقري موید ازو  
جد و ابا کمال امجد ازو

Other copies have *قزل ارسلان* and *الپ ارسلان* substituted for *کرب ارسلان*

G. Flügel and several others assert that the poem was dedicated to Qizil Arslân, but it seems improbable, as this Arslân died in A.H. 587 = A.D. 1191, while the poem was composed in A.H. 593 = A.D. 1196 (see Rieu, p. 567.) Dr. Ethé, *India Office Lib. Cat.*, No. 972, 4), is, however, of opinion that it was dedicated to Naşrat-ud-Dîn Arslân, who ascended the throne of Mûşil in A.H. 598 = A.D. 1201.

On fol. 164<sup>a</sup> begins the story :—

گوهر امای گنج خاله راز  
گنج گوهر چنین کشاید باز

The prologue, fol. 215<sup>a</sup>, contains the date of the composition, the 14th of Ramadân, A.H. 593 = A.D. 1196.

از پس پانصد و نود مه قران  
گفتم این نامه را چو ناموران  
روز بد چارده ز ماه صیام  
چار ساعت ز روز رفته تمام

Some copies read an erroneous date, A.H. 598 = A.D. 1201.

The Haft Paykar was lithographed in Bombay, 1849, and Lucknow, A.H. 1290. One of the Seven Tales was published with a German translation by F. von Erdmann in his "Behramgur und die Russische Fuerstentochter," Kasan, 1844.

## V.

fol. 215<sup>b</sup>.

اسکندر نامه

## ISKANDAR NÂMAH.

The Book of Alexander.

Begins—

خدایا جهان بادشاهی تراست  
ز ما خدمت آید خدائی تراست

The poem is divided into two parts; the first part, called *Sharaf Nâma-i-Iskandari*, or *Iskandar Nâma-i-Barri*, treats of Alexander as a conqueror, and records his battles on land. The second part, entitled variously as *Khîrad Nâma-i-Iskandari*, *Iqbâl Nâma-i-Iskandari* or *Iskandar Nâma-i-Bahrî*, describes the king as a prophet and philosopher, and relates his adventures at sea.

In the prologue, after highly eulogising the king Naṣrat-ud-Dîn, the poet says that the monarch had wished the poem to be dedicated to him.

جهان پهلوان نصرت الدین که هست  
بر اعدای خود چون فلک چیره دست  
چو فرمان چنین آمد از شهریار  
که بر نام ما نقش بند این نگار

Naṣrat-ud-Dīn Abū Bakr bin Atābak Muḥammad ascended the throne at Tabriz, A.H. 587 = A.D. 1191, on the assassination of his uncle, Qizil Arslān, and died in A.H. 607 = A.D. 1210. (See Ḥabīb-us-Siyar, vol. ii., Juz 4, p. 127.)

The story begins on fol. 225<sup>a</sup>:—

گزارنده نامه خسروي

چنين داد نظم سخن را نوي

In Copy No. 38, fol. 341<sup>b</sup>, the poet enumerates his works thus:—

موي مخزن آوردم اول پسيچ

که مستي نکردم دران کار هيچ

درو چرب و شيريني انگيختم

بشيرين و خسرو درآويختم

وزانچا سراپرده بيرون زدم

در عشق ليلي و مچنون زدم

چو زان دامستان باز پرداختم

موي هفت پيكر فرس تاختم

كنون بر بساط سخن پروري

زمن كوس اقبال اسكندري

From this it is clear that the Iskandar Nāmah was composed after the Haft Paykar, i.e., after A.H. 593 = A.D. 1196.

In other copies the date of composition of the Iskandar Nāmah is given A.H. 597 = A.D. 1200.

بتاريخ پانصد نود هفت سال

چهارم محرم بوقت زوال

and this date is supported by the author of the *Nashtār-i-‘Ishq*, fol. 1832. But the present copy and copies of earlier dates do not mention any verse giving the date of composition.

The epilogue to the first part ends with a panegyric on the same Naṣrat-ud-Dīn.

On fol. 293<sup>b</sup> the second part of the Iskandar Nāmah, called in the heading *کتاب اقبالنامه*, begins—

خرد هر کجا گنجی آرد پدید  
ز نام خدا مازد آنرا کلید

The prologue contains a dedication to Malik Qāhir 'Izzud-Dīn Mas'ūd bin Nūr-ud-Dīn Arslān; who became the ruler of Mauṣil in A.H. 607 = A.D. 1210, and died in A.H. 615 = A.D. 1218.

سر مرفرازان و گردنکشان  
ملک عزالدین قاهر شه نشان  
بطغرای دولت چو طغرل نگین  
ابو الفتح مسعود بن نورالدین

In the epilogue, fol. 337<sup>a</sup>, the poet says that he had reached at this stage the age of sixty.

بشخص آمد اندازه مال من  
نگشت از خود آوازه حال من

The first part of the Iskandar Nāmah was edited with a commentary in Calcutta, 1812, and reprinted in 1825. The text was printed in Calcutta, A.H. 1269, and lithographed with marginal notes in Lucknow, A.H. 1282, and in Bombay, 1277 and 1292. Extracts from the first part will be found in Franz von Erdmann's work "De Expeditione Russorum Berdaam versus," Casan, 1826, and in Charmoy's "Expédition d'Alexandre contre les Russes," St. Petersburg, 1829. See also Spiegel, "Die Alexandersage beiden Orientalen," Leipzig, 1851, pp. 33-50.

The whole of the first part has been translated into English by Capt. H. W. Clarke, London, 1881.

The second part was edited, under the title of Sikandar Nāma-i-Bahri, by Dr. Sprenger, Calcutta, 1852 and 1869.

A short statement of the contents will be found in Erdmann's work, vol. i., p. 24, and a fuller abstract in Bacher's Memoir, pp. 101-171. See also Ethé, "Alexanders Zug zum Lebensquell," Sitzungsberichte der bayrischen Akademie, 1871, pp. 343-405.

In noticing a copy of the Khamsah, Dr. E. Denison Ross, in his Cat. of the Arabic and Persian MSS., in the India Office Lib., pp. 26-27, has described a copy of the Iskandar Nāmah, which is particularly interesting for offering a recension of the poem. This version is not divided into two parts, and the learned doctor has made ingenious attempts in showing the considerable differences from other known versions.

Written in a fine minute Nasta'liq within four gold borders.  
Dated, the 20th Šafar, A.H. 835.

Scribe

محمد بن علي

### No. 38.

fol. 507; margl. col. of 16 lines, central col. of 21 lines.

Size  $9 \times 6\frac{1}{2}$ ;  $6\frac{1}{2} \times 4$ .

The same

Another copy of Nizāmī's Khamsah.

Contents:—

fol. 1<sup>b</sup>. مخزن الاسرار Makhzan-ul-Asrār.

The colophon, fol. 43<sup>a</sup>, is dated the 14th Rajab, A.H. 882.

fol. 43<sup>b</sup>. خسرو و شیرین Khusru wa Shīrīn.

This portion is dated, fol. 158<sup>a</sup>, the 18th Dīqā'ad A.H. 882.

fol. 158<sup>b</sup>. لیلی و مجنون Laylā wa Majnūn.

Dated, fol. 240<sup>a</sup>, 17th Muḥurram, A.H. 883.

fol. 240<sup>b</sup>. هفت پیکر Haft Paykar.

Dated, fol. 327<sup>a</sup>, 8<sup>th</sup> Rabi' I, A.H. 883.

fol. 327<sup>b</sup>. The first part of the Iskandar Nāmāh, called in the heading کتاب مشرفنامه اسکندری

Dated, fol. 444<sup>a</sup>, the 23rd Jamādī I, A.H. 883.

fol. 444<sup>b</sup>. The second part of the Iskandar Nāmāh, called کتاب اقبالنامه

Colophon, dated the 3rd Rajab, A.H. 883.

fol. 22<sup>a</sup>, 65<sup>b</sup>, 85<sup>a</sup>, 101<sup>b</sup>, 105<sup>b</sup>, 203<sup>b</sup>, 204<sup>a</sup>, 210<sup>a</sup>, 227<sup>a</sup>, 233<sup>a</sup>, 235<sup>b</sup>, 255<sup>a</sup>, 261<sup>b</sup>, 273<sup>b</sup>, 370<sup>b</sup>, 382<sup>a</sup>, 469<sup>b</sup> contain miniatures in Persian style.

Written in a fine clear Nasta'liq, with a double page 'unwān at the beginning of the work, and illuminated headings at the beginning of each poem.

On fol. 1<sup>a</sup>, a note, written in a gold circle, runs thus:—

خمسۀ مولانا نظامی از خزائن قطب شاه مقابلہ کرد اخذ ملا روخا

It also bears the seals of 'Ināyat Khān Shāh Jahānī and 'Abdur Rashīd-i-Daylamī, two nobles of the court of the Emperor Shāh Jahān.

## No. 39.

foll. 278; lines 20; size  $9\frac{1}{4} \times 6\frac{1}{2}$ ;  $7\frac{3}{4} \times 4\frac{1}{4}$ .

## FOUR MASNAWÎS BY NIZÂMÎ.

1. fol. 1<sup>b</sup>. مخزن الاسرار
2. fol. 31<sup>b</sup>. خسرو و شیرین
3. fol. 107<sup>b</sup>. هفت پیکر
4. fol. 168<sup>a</sup>. Iskandar Nāmāh (the first part).

Twenty-seven lines from the beginning are wanting, and the poem abruptly opens with the line:—

خرد تا ابد در نیابد ترا  
که تاب خرد بر نتابد ترا

fol. 252<sup>b</sup>. The second part of the Iskandar Nāmāh, called in the heading خرد نامه

folios containing about one thousand two hundred verses are missing at the end.

Written in a beautiful Nasta'liq, apparently in the 16th century.

## No. 40.

foll. 110; lines 17; size  $6\frac{1}{2} \times 4\frac{3}{4}$ ;  $4\frac{1}{4} \times 3\frac{1}{2}$ .

## TWO MASNAWÎS BY NIZÂMÎ.

1. fol. 3<sup>b</sup>. مخزن الاسرار
2. fol. 39<sup>b</sup>. لیلی مجنون

foll. 2<sup>b</sup>, 3<sup>a</sup>, 7<sup>b</sup>, 21<sup>b</sup>, 26<sup>b</sup>, 56<sup>b</sup>, 65<sup>b</sup> and 80<sup>a</sup> contain fine, but faded miniatures.

This splendid copy is written within four gold-ruled borders in a very minute and beautiful Nasta'liq, with a fine illuminated double-page 'unwân, at the beginning of the مخزن الاسرار, and an exquisitely decorated heading at the beginning of the Laylâ Majnûn.

Not dated, apparently 15th century.

[S. Khurshîd Nawâb.]

## No. 41.

foll. 297; lines 12; size  $7\frac{1}{2} \times 4\frac{3}{4}$ ;  $5\frac{3}{4} \times 3\frac{1}{4}$ .

خسرو شیرین

KHUSRŪ SHĪRĪN.Khusrū Shīrīn; begins as usual.foll. 81<sup>a</sup>, 32<sup>b</sup>, 40<sup>a</sup>, 42<sup>a</sup>, 43<sup>b</sup>, 45<sup>a</sup>, 48<sup>a</sup>, 54<sup>a</sup>, 57<sup>a</sup>, 59<sup>b</sup>, 62<sup>b</sup>, 76<sup>a</sup>, 84<sup>a</sup>, 89<sup>a</sup>, 93<sup>b</sup>, 96<sup>b</sup>, 108<sup>b</sup>, 114<sup>a</sup>, 119<sup>b</sup>, 149<sup>a</sup>, 151<sup>b</sup>, 155<sup>a</sup>, 169<sup>a</sup>, 184<sup>a</sup> and 283<sup>a</sup> contain exquisite miniatures in Indian style.Written in fine Indian Nasta'liq, between fancy gold grounds, within thick gold and coloured borders. In the colophon it is stated that the manuscript was transcribed for one Yūsuf Khān.

Dated, Monday the 22nd Dīl Ḥajj A.H. 1237.

## No. 42.

foll. 234; lines 15; size  $11\frac{1}{2} \times 6\frac{1}{2}$ ;  $9 \times 4\frac{1}{2}$ .

اسکندر نامه

ISKANDAR NĀMAH.

The first part of the Iskandar Nāmāh, generally called the شرفنامه اسکندري

foll. 30<sup>b</sup>, 32<sup>a</sup>, 43<sup>a</sup>, 84<sup>a</sup>, 98<sup>b</sup>, 121<sup>a</sup>, 130<sup>a</sup>, 169<sup>b</sup>, 170<sup>a</sup> and 198<sup>b</sup> contain fine miniatures in the Indian style, illustrating the text.On fol. 226<sup>b</sup>, space for miniature is left blank.

Written in a clear Indian Nasta'liq, with a fine double-page 'unwān.

Not dated. 17th century.

## No. 43.

fol. 123 : lines 817 ; size  $9\frac{3}{4} \times 5$  ;  $7\frac{1}{4} \times 3$ .

The same.

This copy contains scanty notes on the margin in the same handwriting as the text.

The headings are in red.

Written in a clear Nasta'liq within red-ruled borders.

Dated 27th Šafar, A.H. 1143.

Scribe, Muḥammad Khān Qādīrī. محمد خان قادری

S. Khurshīd Nawāb.

## No. 44.

fol. 246 ; lines 15 ; size  $14 \times 8\frac{1}{2}$  ;  $10 \times 5\frac{1}{2}$ .

The same.

Another copy of the first part of the Iskandar Nāmah.

fol. 7<sup>b</sup>, 15<sup>b</sup>, 21<sup>b</sup>, 22<sup>b</sup>, 27<sup>a</sup>, 30<sup>a</sup>, 36<sup>b</sup>, 38<sup>b</sup>, 45<sup>b</sup>, 46<sup>b</sup>, 49<sup>a</sup>, 53<sup>b</sup>, 56<sup>a</sup>, 62<sup>b</sup>, 64<sup>a</sup>, 66<sup>a</sup>, 67<sup>a</sup>, 71<sup>a</sup>, 76<sup>a</sup>, 79<sup>b</sup>, 83<sup>a</sup>, 86<sup>a</sup>, 91<sup>a</sup>, 92<sup>a</sup>, 96<sup>b</sup>, 103<sup>b</sup>, 108<sup>a</sup>, 111<sup>b</sup>, 117<sup>a</sup>, 121<sup>b</sup>, 124<sup>b</sup>, 128<sup>b</sup>, 133<sup>a</sup>, 138<sup>a</sup>, 144<sup>a</sup>, 147<sup>b</sup>, 154<sup>b</sup>, 163<sup>a</sup>, 165<sup>b</sup>, 171<sup>b</sup>, 178<sup>b</sup>, 183<sup>a</sup>, 188<sup>b</sup>, 200<sup>a</sup>, 209<sup>a</sup>, 217<sup>a</sup>, 223<sup>b</sup>, 227<sup>a</sup>, 236<sup>a</sup> and 243<sup>b</sup> contain fine coloured illustrations in Indian style.

Written in fine bold Nasta'liq, within gold ornamented grounds, with a double-page 'unwān at the beginning.

Copyist, محمد

Dated Lahore, Sunday the 11th Šafar, A.H. 1144.



## No. 45.

fol. 13; lines 23; size  $10\frac{1}{4} \times 6$ ;  $8\frac{1}{2} \times 4$

خلاصهٔ خمسة نظامي

KHULÂṢA-I-KHAMSA-I-NIZÂMÎ.

Extracts from the five Maṣnawis of Nizâmî, with a short prose preface.

Begins—

بر اصحاب دولت و ارباب مکنّت واجب و لازم است که بعد از  
قرأت قرآن کریم و تلاوت فرقان قدیم الخ

This redaction is divided into thirty-seven chapters according to the subjects, which are generally concerned with moral and religious precepts.

The first chapter, در توحید و مناجات, begins thus on fol. 2<sup>a</sup>:—

ای همه هستی ز تو پیدا شده  
خاک ضعیف از تو توانا شده

Other copies of the *Khulâṣah* are mentioned in Rieu, p. 575; Ethé. Bodl., col. 493, and Pertsch, Berl., No. 738; see also Sprenger, p. 521. A copy of similar extracts, divided into thirty-five chapters, is described in Ethé, India Office Lib. Cat., No. 982. See also Ethé, Bodl., Nos. 597 and 598, Rieu (*ib.*), and Pertsch, Berl. (*ib.*).

Written in fine clear Nasta'liq, within four gold-ruled borders, with the headings in red.

Dated A.H. 1061.

Scribe, Muḥammad 'Alî محمد علی

## No. 46.

fol. 473; 25 lines in four centre columns; 63 lines in marginal column;  
size  $14 \times 9$ ;  $12\frac{1}{2} \times 8$ ;  $9\frac{1}{4} \times 5\frac{1}{4}$ .

کلیات شیخ فرید الدین عطار

KULLIYÂT-I-SHAYKH FARÎD-UD-DÎN  
'ATTÂR.

The complete poetical works of Farîd-ud-Dîn 'Attâr.

Farîd-ud-Dîn 'Attâr, with his full name ابو حامد محمد بن ابوبکر ابراهيم فریدالدین عطار النیسابوری, the celebrated mystic and a most profound Şûfî poet, about whom Jalâl-ud-Dîn Rûmî, the greatest of all the Şufî poets, is said to have made the following remarks:—

هفت شهر عشق را عطار گشت  
ما هنوز اندر خم يك كوچه ايم

was born in Shâdiyâkh, near Nîshâpûr in A.H. 513 = A.D. 1119, during the reign of Sulţân Sanjar, and was killed by the Mughals in A.H. 627 = A.D. 1229, at the age of 114 lunar years. 'Attâr, who is more renowned as a Şûfî than a poet, derived his poetical title from the profession of his father, a druggist, which 'Attâr himself continued for some time. Meagre and unreliable accounts of his life are found in the Tadkiras, and I should like to refer to the life added in the beginning of the Tadkirat-ul-Auliya, edited by Dr. Browne. See also Taqî Auhadî, fol. 450; Nafahât; Haft Iqlim, fol. 216; Majâlis-ul-'Ushshâq, fol. 92; Makhzan-ul-Ġarâ'ib; Daulat Shâh and H. Kh., vol. ii., p. 68.

For further notices on his life and his complete works, see Rieu, i., p. 344, and vol. ii., pp. 576-580; Ethé, Bodl. Lib. Cat., Nos. 622-636; Ethé, India Office Lib. Cat., Nos. 1031-1033; Sprenger, Oude Cat., pp. 346-358; Camb. Univ. Lib. Cat., p. 310; Ouseley's Biographical Notices, p. 236, and G. Flügel, p. 509.

Besides his well-known work, Tadkirat-ul-Auliya and a diwân, containing, according to Makhzan-ul-Ġarâ'ib, thirty thousand verses and

ten thousand Rubâ'is, 'Attâr is said to have left forty Maṣnawîs, of which the following are known:—

وصیت نامه (14)	امرار نامه (1)
بلبل نامه (15)	الهی نامه (2)
امرار شهود (16)	مصیبت نامه (3)
گل خسرو (17)	جواهر الذات (4)
مظهر العجایب (18)	امشتر نامه (5)
خیاط نامه (19)	مختار نامه (6)
کنز الحقایق (20)	حیدر نامه (7)
هفت وادی (21)	بیسر نامه (8)
لسان الغیب (22)	مسیاه نامه (9)
مفتاح الفتوح (23)	منطق الطیر (10)
منصور نامه (24)	گل هرمز or خسرو نامه (11)
کنز البحر (25)	پند نامه (12)
	وصلت نامه (13)

Ethé, Bodl. Lib. Cat., Nos. 622-25, mentions three copies of the Kulliyât, each containing twenty or twenty-one Maṣnawîs, and Sprenger also mentions a similar number of Maṣnawîs. But our copy of the Kulliyât contains the poet's diwân and twelve Maṣnawîs only.

Contents (marginal column):—

# I.

fol. 1<sup>b</sup>-93<sup>a</sup>.

جواهر الذات

## JAUHAR-UD-DÂT.

This is only the second of the three daftars into which the poem is divided. The first and the second daftars are wanting in this copy. It begins thus:—

تعالی الله ازین دیدار پر نور  
که در ذرات عالم گشت مشهور

It is incomplete towards the end, and breaks off abruptly on fol. 93<sup>a</sup> with the first part of a verse, viz., بود کاینجا توزین سر حقیقت. The second part of twenty verses at the end are wanting, and space is left blank for them. On fol. 21 about forty-four verses are wanting, and after fol. 8 three folios, containing about two hundred and fifty verses, are missing. The poem is also called جواهر الذات—جواهر ذات and جواهر نامه. For other copies see Sprenger, Oude Cat., p. 351; W. Pertsch, Berlin Cat., p. 780; Ethé, Bodl. Lib. Cat., No. 622, 623, etc.; Rien, ii., pp. 576-577; Ethé, India Office Lib. Cat., No. 1031, 1017, etc., and G. Flügel, i., p. 513.

## II.

fol. 1<sup>b</sup> (centre column).

مظهر العجایب

## MAZHAR-UL-'AJÂ'IB.

Beginning—

آفرین جان آفرین بر جان جان  
زانکه هست او آشکارا و نهان

On fol. 3<sup>a</sup>, the author, after giving the title of the poem in this way—

این کتابم از غرایب آمد است  
مظهر مر عجایب آمد است

enumerates his following previous compositions:—

خسرو گل	جواهر الذات
بلبل نامه	اشتر نامه
الهی نامه	منطق الطیر
پند نامه	مصیبت نامه
and	اسرار نامه
تذکرة الاولیا	وصلت نامه

Thirty-eight lines, which were missing on fol. 21, have been recently added by the scribe of this library.

After fol. 8, three folios, containing about three hundred verses, are missing.

For other copies, see Sprenger, *Oude Cat.*, p. 353; Rieu, p. 579; Ethé, *Bodl. Lib. Cat.*, No. 622, 5, etc., and Ethé, *India Office Lib. Cat.*, No. 1131, 18, etc.

fol. 70<sup>b</sup>-71<sup>a</sup>. Centre column blank.

## III.

fol. 71<sup>b</sup>.

منطق الطير

## MANTIQ-UT-TAYR.

Beginning—

آفرین جان آفرین پاک را  
آنکه جان بخشد و ایمان خاک را

The poem is divided into thirty sections, مقاله. The verse giving the date of its composition A.H. 583 = A.D. 1187, quoted in Rieu *Suppl.*, No. 235, ii., is wanting here.

Lithographed in Lucknow, A.H. 1288, and Bombay, A.H. 1280.

Edited by Garcin de Tassy, Paris, 1857; translated into French in 1863. For other copies, see Sprenger, *Oude Cat.*, p. 354; Ethé, *Bodl. Lib. Cat.*, No. 622, etc.; Rieu, p. 576<sup>a</sup>; Pertsch, *Berlin Cat.*, No. 753; G. Flügel, i., pp. 509 and 511; Browne, *Camb. Univ. Lib. Cat.*, p. 312. fol. 121<sup>a</sup> blank.

## IV.

fol. 121<sup>b</sup>.

حاج نامه or منصور نامه

## HALLÂJ NÂMAH OR MANSÛR NÂMAH.

Beginning—

بود منصوری عجب شوریده حال  
در ره تحقیق او را صد کمال

This poem, seldom found in other copies of the *Kulliyât*, is noticed in Stewart *Cat.*, p. 60; Ethé, *Bodl. Lib. Cat.*, No. 623, 15, and Ethé, *India Office Lib. Cat.*, No. 1033, 13.

fol. 124<sup>a</sup>-125<sup>a</sup> blank.

## V.

fol. 125<sup>b</sup>.

مصیبت نامه

## MUŞÎBAT NÂMAH.

It is also called نزهت نامه. See Upsala Cat., p. 100.

Begins—

حمد پاک از جان پاک آن پاک را  
کو خلافت داد مشقت خاک را

The poem is divided into forty chapters, enumerated by Sprenger, Oude Cat., p. 349. See also Rieu, p. 576; Ethé, Bodl. Lib. Cat., No. 622, 12; Pertsch, Berlin Cat., No. 761; and G. Flügel, i., p. 510. fol. 200<sup>b</sup>—201 blank.

## VI.

fol. 201<sup>b</sup>.

لسان الغیب

## LISÂN-UL-ĞAYB.

Begins—

اسم توحید ابتدای نام اوست  
مرغ روحم جیلگی در دام اوست

See Ethé, Bodl. Lib. Cat., No. 622, Art. 4, etc.; Ethé, India Office Lib. Cat., No. 1031, 16, etc.

Spaces for headings are left blank.

fol. 249<sup>a</sup> blank.

## VII.

fol. 249<sup>b</sup>.

خیاط نامه

## KHIYÂT NÂMAH.

Begins—

بنام آنکه هستی زو نشان یافت  
نفوس ناطقه زو نور جان یافت

The title of the poem occurs in the following verse (fol. 249<sup>b</sup>):—

چو بر کاغذ نهادم نولک خامه  
نوشتم نام این خیاط نامه

It is divided into ten chapters, فصل, enumerated by Sprenger, p. 356. See Ethé, Bodl., No. 624, Art. 16; Ethé, India Office Lib. Cat., No. 1033, 11.

fol. 259<sup>b</sup>–260<sup>a</sup> blank.

### VIII.

fol. 260<sup>b</sup>.

مفتاح الفتوح

MIFTÂH-AL-FUTÛH.

Begins—

پناه من بعی کو نمیرد  
باهی عذر صد عصیان پذیرد

The title is mentioned in the following: fol 261<sup>b</sup>.

“نو مفتاح الفتوحش نام کن هان”

For other copies, see Ethé, Bodl., Nos. 622, Art. 19; 623, Art. 10; 624, Art. 7; 627, Art. 3, and Rieu Suppl., No. 235, vi.; Ethé, India Office Lib. Cat., Nos. 1031, 11, etc.

fol. 277<sup>b</sup>–278<sup>a</sup> blank.

### IX.

fol. 278<sup>b</sup>.

کنز الحقایق

KANZ-UL-HAQÂ'IQ.

Begins—

ببام آنکه جانرا نور دین داد  
خرد را در خدا دانی یقین داد

The following verse on fol. 280<sup>a</sup> gives the title of the poem:—

چو گفتم اندرو چندین حقایق  
نهادم نام او کنز الحقایق

For other copies, see Sprenger, p. 356, where the initial line is different; Ethé, Bodl., Nos. 622, Art. 18; 623, Art. 9; Rieu Suppl., No. 235, v.; Ethé, India Office Lib. Cat., No. 1031, 13, etc.  
fol. 292<sup>a</sup> blank.

## X.

fol. 292<sup>b</sup>.

هفت وادي

## HAFT WÂDÎ.

Begins—

حمد پاک از جان پاک آن پاک را  
کو خلافت داد مشیت خاک را

Some seven or eight verses of the beginning are, with slight alteration, exactly the same as in the مصیبت نامه

For other copies, see Sprenger, p. 357, and Ethé, Bodl., No. 622, Art. 9; Ethé, India Office Lib. Cat., No. 1031, 6, etc.

Spaces for headings are left blank throughout.

fol. 299<sup>a</sup> blank.

## XI.

fol. 299<sup>b</sup>.

اشتر نامه

## USHTUR NÂMAH.

Begins—

ابتدا بر نام حی لا یزال  
صانع اشیا و ابداع جلال

For other copies, see Sprenger, p. 352; Rieu, p. 578; Ethé, Bodl., No. 622, Art. 15, and Leyden Cat., ii., p. 114; Sprenger Cat., p. 352; W. Pertsch, Berlin Cat., p. 717; Ethé, India Office Lib. Cat., No. 1031, 1, etc.

Spaces for headings are left blank.

fol. 348<sup>a</sup> blank.

## XII.

fol. 343<sup>b</sup>.

پند نامه

## PAND NÂMAH.

The most popular of all the poems of 'Attār.



Begins—

حمد بید مر خدای پاک را  
آنکه ایمان داد مشیت خاک را

For other copies, see Rieu, p. 579; Sprenger, p. 355; Ethé, Bodl., No. 622, Art. 10 (where the initial line is different); W. Pertsch, Berlin Cat., pp. 72, 91, etc.; G. Flügel, i., p. 511, and iii., p. 415; Rosen, Pers. MSS., p. 202, etc.

This poem has been repeatedly printed in Calcutta, Lucknow, Lahore, Boulak and Constantinople. It was edited by J. H. Hindley, London, 1809, and translated into French by S. de Sacy, Paris, 1819, and into German by G. H. F. Nesselmann. *Hāji Khal*, vol. ii., p. 68, mentions a Turkish commentary on the *Pand Nāmāh*, by *Sham'ī* (d. 1009), entitled *Sa'adat Nāmāh*. For other editions and translations, see Ethé, India Office Lib. Cat., No. 1031.

fol. 355<sup>b</sup> and 356<sup>a</sup> blank.

### XIII.

fol. 356<sup>b</sup>.

دیوان

### DÎWÂN.

Containing *Qasidas*, *Gazals* and *Rubā'iyāt*.

fol. 356<sup>b</sup>. Beginning of *Qasidas* without alphabetical order.

مبہان خالقی کہ صفائش ز کبریا  
بر خاک عجز میفکند عقل انبیا

fol. 365<sup>b</sup>. *Gazals* not alphabetically arranged.

Begins—

پیر ما میرفت هنگام صحر  
آفتادش بر خرابائی گذر

fol. 413<sup>b</sup>–419<sup>a</sup>. *Rubā'iyāt* (about 191 in number).

Begin—

از عشق تو کام دل ما ناکامیست  
ارام گرفتیم ز بی آرامیست  
ای زاهد نیکنام منشین با من  
بر خیز که سرمایہ من بد نامیست

fol. 419<sup>b</sup>–420<sup>a</sup> blank.

fol. 420<sup>b</sup>. Spaces for eleven quatrains are left blank.

fol. 421. Another series of Rubâ'iyât, numbering one thousand seven hundred and eighty-four.

Opens thus:—

ای هفت سپهر پرده دار در تو  
وی هشت بهشت رهگذار در تو  
رخ زرد و کبود جامه خورشید منیر  
سرگشته ذره غبار در تو

The total number of Rubâ'iyât in this diwân is one thousand nine hundred and seventy-five only, while the number of gazals, compared with another copy of the diwân mentioned hereafter, is much less.

For other copies, see Sprenger, *Oude Cat.*, p. 348; Ethé, *Bodl.*, No. 636; Ethé, *India Office Lib. Cat.*, No. 1031, etc. See also G. Flügel, *iii.*, p. 447, where a copy of the Qasîdah, entitled *لجة الأبرار*, is described.

A very correct copy, written in a fine clear Nasta'liq, within gold-ruled borders. The frontispiece of each of the Maṣnawîs is fairly decorated.

Not dated; apparently 17th century.

#### No. 47.

fol. 442; centre column 15 lines; marginal column 24–26 lines.

Size  $10\frac{3}{4} \times 6\frac{1}{4}$ ;  $7 \times 3\frac{3}{4}$ .

سبعة فرید الدین عطار

### SEVEN MAṢNAWÎ POEMS OF FARÎD-UD-DÎN 'ATTÂR.

#### I.

fol. 1<sup>b</sup>.

الهی نامه

ILÂHÎ NÂMAH.

Begins—

الهی نامه را آغاز کردم  
بنامت باب نامه باز کردم

The poem is divided into twenty-two chapters, described by Sprenger, p. 357. See Ethé, Bodl., No. 622, Art. 11; Rieu, p. 576, and Stewart's Cat., p. 61.

Colophon: Dated, Shâh Jahân Âbâd, the 24th Ramaḍân, A.H. 1183, during the reign of Muḥammad Shâh.  
 foll. 127<sup>b</sup>-128<sup>a</sup> blank.

¶

## II.

fol. 128<sup>b</sup>.

اسرار نامه

## ASRÂR NÂMAH.

Begins—

بنام آنکه جانرا نور دین داد  
 خرد را در خدادانی یقین داد

According to Sprenger, p. 358, the poem is divided into twenty chapters, مقاله, and according to Ethé, India Office Lib. Cat., No. 1031, 12, into nineteen.

For other copies, see Rieu, p. 576; Ethé, Bodl., No. 622, Art. 18; Pertsch, Gotha, No. 52; G. Flügel, i., p. 510; St. Petersburg, p. 332, and Pertsch, Berl., No. 688.

The work has been lithographed at Tehran, A.H. 1298.

Dated the 13th Şafar, A.H. 1123.

fol. 175<sup>a</sup> blank.

## III.

fol. 175<sup>b</sup>.

اشتر نامه

## USHTUR NÂMAH.

(See No. 46 above, Art. XI.)

This is dated the 27th Şafar, A.H. 1123.

foll. 296<sup>b</sup>-297<sup>a</sup> blank.

## IV.

fol. 297<sup>b</sup>.

مصیبت نامه

## MUŞÎBAT NÂMAH.

(See No. 46 above, Art. V.)

Dated 17th Rajab, A.H. 1123.

fol. 407<sup>a</sup> blank.

## V.

fol. 407<sup>b</sup>.

بلبل نامه

## BULBUL NÂMAH.

Begins—

قلم بردار راز دل عیان کن  
مرا غرض بنام غیب دان کن

See Sprenger, p. 355, and Ethé, Bodl., No. 622, Art. 8; Ethé, India Office Lib. Cat., No. 1031, 3.

## VI.

fol. 413<sup>b</sup>.

بیسر نامه

## BÎSAR NÂMAH.

Begins—

من بغیر تو نه بینم در جهان  
قادر پروردگار را جاودان

The title of the poem occurs on fol. 416<sup>a</sup>.

مر بیسر نامه را پیدا کنم  
عاشقان را در جهان شنیدا کنم

See Sprenger, p. 349, and Ethé, Bodl., No. 622, Art. 17; Ethé, India Office Lib. Cat., No. 1031, 7, etc.

fol. 417<sup>a</sup> blank.

## VII.

fol. 417<sup>b</sup>.

وصلت نامه

## WASLAT NÂMAH.

Begins—

6

ابتدا اول بنام کردگار  
خالق هفت و شش و پنجم و چهارfol. 418<sup>b</sup>. l. 11 contains the title of the book.نام این کرده بوصلت نامه من  
زانکه وصلت دیده ام از خویشتن

See Rieu, p. 579; Sprenger, p. 355, and Ethé, Bodl., No. 622, Art. 7;  
Ethé, India Office Lib. Cat., No. 1031, 10.

Written in a careless Nasta'liq.

fol. 1\* contains two seals of Mirzâ Khurram Bakht, son of Mirzâ  
Jahândâr Shâh, son of Shâh 'Âlam, King of Delhi.

## No. 48.

full. 375; lls. 15. Size  $8\frac{3}{4} \times 5\frac{3}{4}$ ;  $6 \times 3$ .

مظهر العجائب

## MAZHAR-UL-'AJÂ'IB.

Another copy of Mazhar-ul-'Ajâ'ib, by Farîd-ud-Dîn 'Attâr.

Written in ordinary Nasta'liq. Dated, Patna, 15th Sha'bân; the year  
is not given. Written by Amân Ullah. 18th century.

## No. 49.

fol. 110; lls. 25; in four gold-ruled columns. Size  $11\frac{1}{2} \times 7$ ;  $9 \times 5\frac{1}{4}$ .

جوهر الذات دفتر اول

## JAUHAR-UD-DÂT.

First Daftar (Book) of Jauhar-ud-Dât, by Farid-ud-Din 'Attâr.  
Begins as usual.

Written in fine clear Nasta'liq. Not dated, probably 17th century.

## No. 50.

fol. 145; lls. 17. Size  $6 \times 4$ ;  $4\frac{1}{4} \times 2\frac{1}{4}$ .

منطق الطير

## MANTIQ-UT-TAYR.

Another copy of Mantîq-ut-Tayr.

Begins as usual.

fol. 1<sup>a</sup>, 11<sup>b</sup>, 33<sup>b</sup>, 41<sup>b</sup> and 77<sup>a</sup>, contain miniatures very much damaged.  
The headings are written in Naskh, with gold.

Written in an elegant minute Nasta'liq character, within gold-ruled borders, with beautiful but faded 'unwân.

Dated, 7th Jamâdî I, A.H. 842.

(Dāmîr ud Dîn.)

## No. 51.

fol. 163; ll. 14; size  $8\frac{3}{4} \times 6$ ;  $6\frac{1}{2} \times 3\frac{1}{2}$ .

The same.

Another copy of Faridu'd-Dîn 'Attâr's منطق الطير, with a complete copy of امرار نامه and some fragments from his other Maṣnawîs on the margin.

fol. 1<sup>b</sup> (centre column) begins the منطق الطير

On fol. 3<sup>b</sup> (margin) begins the امرار نامه, and it ends on the margin of fol. 69<sup>a</sup>.

The following verse in the epilogue gives A.H. 573 as the date of composition of this poem:—

پانصد و هفتاد و سه بگنشت مال  
هم ز تاریخ رسول ذوالجلال

but Rieu Suppl., No. 235, quotes a verse giving the date A.H. 583.

Written in fine and clear Nasta'liq, within gold-ruled borders.

Not dated, apparently 14th century.

## No. 52.

fol. 334; ll. 13; size  $8\frac{1}{4} \times 5\frac{3}{4}$ ;  $6\frac{3}{4} \times 4$ .

دیوان فریدالدین عطار

## DÎWÂN-I-FARÎD-UD-DÎN 'ATTÂR.

Another copy of Farîd-ud-Dîn 'Attâr's diwân, containing about one thousand two hundred verses of Qaṣidas and four thousand verses of Ġazals.

Qaṣidas, without any alphabetical arrangement, begin as usual.

The Ġazals, alphabetically arranged, begin as in Sprenger, p. 348, on fol. 54<sup>a</sup>:—

گفتم اندر مصنت و خوارى مرا  
چون به بيني نيز بگناري مرا

It is remarkable that this copy of the *diwân* does not contain the *Ġazals* ending in the letters ف ع ظ ط ض ص خ ف.

One or two folios are wanting at the end.

Written in a very modern hand; probably 19th century.

### No. 53.

fol. 66; lines 14: size  $11 \times 6\frac{1}{2}$ ;  $8\frac{3}{4} \times 4\frac{3}{4}$ .

دیوان معین چشتی

### DÎWÂN-I-MU'ÎN-I-CHISHTÎ.

The *diwân* of *Khawâjah Mu'în ud-Dîn Chishtî*, with the *Takhalluṣ* *Mu'în* containing mystical and *suḥistic* poems in alphabetical order.

Beginning—

روده جان و دلم را جمال نام خدا  
نواخت تشنه لبانرا زلال نام خدا

The only source which leads us to suppose that the author of this *diwân* is the celebrated *Khawâjah Mu'în ud-Dîn Chishtî*, is, that some of its verses are found quoted in *Taqî Auḥadî's* 'Urafât, fol. 672\*, and *Wâlih's* *Riyâḍ uṣh Shu'arâ*, fol. 375\*, which they attribute to this holy saint; but neither of them, nor any other authority, distinctly says that *Mu'în Chishtî* is the author of any *diwân*.

*Khawâjah Mu'în-ud-Dîn Ḥasan al-Sanjari*, خواجه معین الدین حسن السنجری, the most distinguished saint of the *Chishtiyah* sect, was the son of *Khawâjah Ġiyâṣ ud-Dîn Ḥasan*, and was born in *Sistân* in A.H. 537 = A.D. 1142. He was the disciple of *Shaykh 'Uṣmân Hârânî*, with whom he remained for fifteen years. He came to *Ajmir* during the time of *Pithaurâ*, the *Râjah* of that place, who was defeated by *Shihâb ud-Dîn Ġûrî* in A.H. 588 = A.D. 1192. Here he died on the 6th of *Rajab*, A.H. 633 = A.D. 1235, and his shrine was constantly visited by emperors and princes, and attracts even to this day crowds of votaries.

See *Akḥbâr-ul-Akhyâr*, p. 26; *Safinat-ul-Auliya*, p. 158; *Miftâḥ-ut-Tawâriḥ*, p. 87; *Makhzan-ul-Ġarâ'ib*, fol. 764; *Majma'ul Fuṣaḥâ*, i., p. 542, etc.



This copy of the *diwân* ends with the line—

چون معین معترف بنادانی است  
یا الهی اگر تو میدانی

The subscription runs thus—

دیوان حضرت محیط بحر عرفان . . . . . حضرت معین  
الدین چشتی قدس سره العزیز

The *diwân* has been repeatedly lithographed in Lucknow, and lastly in 1898.

The greater portion of fol. 48<sup>a</sup> and foll. 48<sup>b</sup>, 49<sup>a</sup> and 49<sup>b</sup> are left blank.

Written in ordinary rough Nasta'liq.

Dated the 4th Ramaḍān, A.H. 1256.

Scribe نورالدین احمد

#### No. 54.

foll. 378; lines 21; size  $11\frac{3}{4} \times 7$ ;  $8\frac{1}{4} \times 4$ .

دیوان کمال اصفهانی

### DÎWÂN-I-KAMÂL-I-ISFAHÂNÎ.

Beginning—

ای صفات تو بیانها را زبان انداخته  
عزت ذات یقین را در کمان انداخته

Kamâl-ud-Dîn Ismâ'îl, son of the celebrated Jamâl-ud-Dîn Muḥammad bin 'Abd-ur-Razzâq of Isfahân, کمال الدین اسماعیل بن جمال الدین, came from a noble family of Isfahân, noted for learning and wealth. His father, Jamâl-ud-Dîn, who died, according to Taqî Kâshî, in A.H. 588 = A.D. 1192, was a favourite panegyrist of the Şâ'id family, and has left a *diwân* (noticed in Sprenger, *Oude Cat.*, p. 445), extracts from which are quoted in Daulat Shâh, *Haft Iqlîm*, etc. Another son of Jamâl-ud-Dîn, named Mu'in-ud-Dîn 'Abd-ul-

Karīm, turned out a great scholar, while Kamāl-ud-Dīn became one of the distinguished poets of his time. It is said that there was a dispute among the later poets in regard to the relative merits of the father and the son, and Shaykh 'Alī Ḥazīn (*d.* A.H. 1180 = A.D. 1766) is said to have decided the question in this way:—

امستاد سخن گرچه جمال است ولیکن  
تکمیل همان طرز و روش کار کمال است •

However, Kamāl gained the immortal fame of خلّاق المعانی, or the inventor of new senses or ideas; and it can safely be remarked that, as a poet, he is more renowned than his father, Jamāl. Like his father, Kamāl also was a panegyrist of the Ṣā'id family, and most of the Qaṣidas in his diwān are found in praise of Rukn-ud-Dīn Ṣā'id bin Mas'ūd.

Kamāl fell in the general massacre of the inhabitants of Iṣfahān by the Mughals under Uktāi Qāān, and it is said that, when he was dying, he wrote the following Rubā'i on the wall with his blood:—

دل خون شد و شرط جانگدازی این است  
در حضرت او کمینه بازی این است  
با این همه هم هیچ نمی یارم کف  
شاید که ترا بنده نوازی این است

Daulat Shāh places the poet's death in the 2nd of Jamādī II., A.H. 635 = A.D. 1237, and this date is generally accepted; Taqī Auhādī, fol. 610, followed by the author of the *Mir'āt-ul-Ālam*, fixes the poet's death in A.H. 639 = A.D. 1241; *Khulāṣat-ul-Afkār*, fol. 150, in A.H. 628 = A.D. 1230; and *Nashtar-i-Ishq*, fol. 1474, in A.H. 623 = A.D. 1226.

For other notices of the poet's life, see *Ḥabīb-us-Siyar*, vol. ii., Juz 4, p. 190; *Bahāristān*, fol. 102; *Haft Iqlīm*, fol. 246<sup>a</sup>; *Ātash Kadah*, p. 151; *Makhzan-ul-Garā'ib*, fol. 709<sup>b</sup>; see also *Rieu*, *Pers. Cat.*, p. 581<sup>a</sup>; *Sprenger*, *Oude Cat.*, p. 454; *Ethé*, *Bodl. Lib. Cat.*, Nos. 638-643; *Ethé*, *India Office Lib. Cat.*, Nos. 1055-1057; *W. Pertsch*, *Berl. Cat.*, p. 783, and *Hammer Redekünste*, p. 156.

This copy contains Qaṣidas, Tarkīb-bands, Qit'as, Ġazals and Rubā'is without alphabetical order. The persons praised being the following:—

fol. 11<sup>a</sup>, Sultān 'Alā-ud-Dīn Tukush (A.H. 590-596); fol. 13<sup>a</sup>, Giyāsh-ud-Dīn Muḥammad bin Khawārizm Shāh; fol. 15<sup>a</sup>, Atābak Sa'd bin Zingī (A.H. 599-623); fol. 18<sup>b</sup>, Atābak Muẓaffar-ud-Dīn Abū Bakr bin Sa'd Zingī (A.H. 623-658); fol. 26<sup>a</sup>, Ḥusām-ud-Dīn Ardashīr bin Ḥasan of Māzandrān; fol. 28<sup>b</sup>, Naṣrat-ud-Dīn; fol. 29<sup>b</sup>, Nizām-ul-Mulk

Muhammad; fol. 34<sup>b</sup>, Fakhr-ud-Din bin Nizâm-ul-Mulk; fol. 39<sup>a</sup>, Sa'id-Taj-ud-Din Âli; fol. 40<sup>b</sup>, Sharaf-ud-Din Âli bin al Faḍl; fol. 16<sup>b</sup>, 'Izz-ud-Din Yahyâ; fol. 146<sup>a</sup>, Diyâ-ud-Din Ahmad bin Abû Bakr; fol. 152<sup>a</sup>, Shihâb-ud-Din 'Azîz bin Sâujî; fol. 161<sup>b</sup>, Nûr-ud-Din Naḥwî; fol. 162<sup>b</sup>, Rashîd-ud-Din Waṭwât; fol. 165<sup>b</sup>, Zayn-ud-Din Suhrawardî, etc., etc.; but the greater portion of the diwân is devoted to Rukn-ud-Din Sa'id bin Mas'ûd.

fol. 1<sup>b</sup>-183<sup>a</sup>. Qasidas, intermixed with Tarkib-bands.

fol. 183<sup>b</sup>. Muqattî'ât.

Begins—

آدمي را چهار خصلت هست  
در دو گيتي ز باقي و فاني

fol. 250<sup>a</sup>. A Qit'ah, with a letter in prose, addressed in reply to one Sayf-ul-Mulk.

fol. 269<sup>b</sup>-281<sup>a</sup>. Satirical Qit'as, the first beginning with در هجو پسر زردوز

Begins—

پسر زردوز ان كنده شوخ  
از براي درمي زر مرده

fol. 281<sup>b</sup>. Gazals.

Begin—

اي دل و جان بيد تو زنده  
هيه فاني تو حي پاينده

fol. 326<sup>b</sup>. Rubâ'iyât.

Begin—

اي حكم ترا نهاده مرها كردن  
در چنبر طاعتت فلك را كردن  
اي طرفه كه دريائي كشت را از تيغ  
اهيست بداندش ترا ما كردن (?)

For other copies, see Rieu, p. 580<sup>b</sup>; Ethé, Bodl., p. 507, and Pertsch, Berl., No. 762.\*

\* Selected poems, about one hundred in number, have been lately translated into English by Ethel Watts Mumford, and printed by the Constable press.

This valuable copy bears the seals of many noblemen of the court of the Emperor *Shāh Jahān*, such as *بندۀ شاه جهان عبد الرشید ديلمی* and *اعتباد خان شاهجهانی*, etc.

Written in fine *Nasta'liq*, within gold and coloured columns, with four beautifully illuminated headings at the beginnings of the *Qasidas*, the *Muqattī'at*, the *Gazals* and the *Rubā'iyāt*.

Not dated, apparently 15th century.

### No. 55.

fol. 336; lines 17; size  $10 \times 6$ ;  $7\frac{1}{4} \times 3\frac{3}{4}$ .

The same.

Begins as above.

fol. 3<sup>a</sup>-8<sup>b</sup>. *Tarkīb*-bands, intermixed with *Qit'as*, without any regard to alphabetical order.

fol. 8<sup>b</sup>-174<sup>a</sup>. *Qasidas*, alphabetically arranged.

fol. 174<sup>a</sup>-205<sup>b</sup>. *Muqattī'at*, intermixed with *Tarkīb*-bands and *Gazals*.

205<sup>b</sup>-209<sup>a</sup>. A *Maṣnawī*.

Begins—

تا زبانم بکام جنبان است  
در ثنائی رئیس لبنان است

fol. 209<sup>b</sup>-285<sup>a</sup>. *Qit'as*, *Gazals* and *Qasidas* all intermixed without any system or order.

fol. 285<sup>a</sup>-336<sup>a</sup>. *Rubā'iyāt*.

Begins—

ای مدح تو آورده قلم را به سخن  
وی ناطقه در وصف کفست بسته دهن  
چون هر سخن آوری سخن از تو برد  
پس چون سخن آوری کنم پیش تو من

This copy also bears the seals, dated A.H. 1044 and 1048, of 'Ināyat *Khān Shāh Jahānī*, 'Abd-ur-Rashīd-i-Daylamī, and of several other noble men of *Shāh Jahān*'s court.

Written in a beautiful clear Nasta'liq, within gold-coloured columns, with double-page 'unwāns.

Not dated, apparently 16th century.

No. 56.

fol. 10; lines 12; size  $7\frac{3}{4} \times 4\frac{3}{4}$ ;  $4\frac{1}{2} \times 2\frac{3}{4}$ .

رباعیات سیف‌الدین باخرزى

RUBÂ'İYÂT-I-SAYF-UD-DÎN BÂKHARZÎ.

A very rare copy of the Quatrains of Sayf-ud-Dîn of Bâkharz without alphabetical order.

Beginning—

ای مرتود در مینه هر صاحب راز  
پیوسته در رحمت تو بر همه باز  
هرکس که بدرگاه تو آید به نیاز  
معروم ز درگاه تو کی گردد باز

Sa'id bin Muza'ffar, better known as Sayf-ud-Dîn Bâkharzî, was a native of Bâkharz, between Nishâpûr and Herât. In his early life he applied his mind towards study, and after acquiring knowledge from various sources, he became the disciple of the celebrated saint, Shaykh Najm-ud-Dîn Kubrâ (d. A.H. 618 = A.D. 1221), who made him his Khalifah, and afterwards sent to Bukhârâ to give spiritual instructions to the people. He was a contemporary of Halâkû Khân, who succeeded his brother Mangû Khân (d. A.H. 654 = A.D. 1256) in the kingdom of Persia, and died in A.H. 663 = A.D. 1264. Sayf-ud-Dîn is reckoned as one of the greatest Sûfis, and it is said that kings and princes of his time used to travel on foot to pay their respects to him. Amîn Râzî, the author of the Haft Iqlim, narrates that Mangû Khân's mother, who professed the Christian faith, founded a big Madrasah in Bukhârâ at a large expense, and appointed the Shaykh as the trustee of that institution. The latter portion of his life was spent in Bukhârâ, where he died, according to Nafahât, p. 494; Riyâd-ush-Shu'arâ, fol. 174; Makhzan-ul-Garâ'ib, fol. 344, and Majma'ul-Fuṣahâ, vol. i., p. 242, in

A.H. 658 = A.D. 1259. Our copy of the *Majâlis-ul-'Ushshâq*, fol. 103<sup>b</sup>, reads the poet's death in A.H. 650 = 1252, agreeing with one of the two dates given in Sprenger, *Oude Cat.*, p. 561, where it is mentioned that Sayf-ud-Dîn died in A.H. 648 or 650. But the copy of the *Majâlis-ul-'Ushshâq*, described by Dr. Rieu in his *Persian Catalogue*, p. 352<sup>a</sup>, bears A.H. 658. The author of the *Şuhuf-i-Ibrâhm* fixes Sayf-ud-Dîn's death in A.H. 659 = A.D. 1260.

For further notices on Sayf-ud-Dîn's life, see, besides the above references, *Taqî Auhâdî*, fol. 301; *Haft Iqlim*, fol. 202, and *Âtash Kadah*, p. 109.

The total number of Rubâ'is in our copy is fifty-one, and the poet's name occurs in the following last Rubâ'i:—

میفا ز جفای دهر بسیار منال  
هرکز مکن از زمانه اظهار ملال  
کاین دولت دیکران واین محنت تو  
چون نیک نکه کنی خیالست خیال

No other copy of the Rubâ'is is mentioned in any other catalogue.

Written diagonally, in a fine clear Nasta'liq, within gold-ruled borders, with an artistic frontispiece.

Not dated, apparently 15th century.

Scribe

فقیر حمید

A copy of this MS., with a biographical notice of the poet, has recently been edited and printed in the Z. D. M. G.

### No. 57.

fol. 103; lines 20; size  $9\frac{3}{4} \times 6\frac{3}{4}$ ;  $6\frac{3}{4} \times 3\frac{1}{4}$ .

دیوان اثیر اومانی

## THE DÎWÂN OF ASÎR-I-AUMÂNÎ.

Beginning—

دمید بوی حیات از نسیم باد صبا  
چمن ز بلبل و گل باز شد بپرگ و نوا

Aṣīr-ud-Dīn Aumānī, called by the author of the *Ātash Kadah*, p. 340, Aṣīr-ud-Dīn ‘Abd-Allah *ابن عبد الله الاوماني*, was a native of Aumān, a village in the district of Hamadān. Aṣīr was a pupil of Naṣīr-ud-Dīn Ṭāṣī, who died in A.H. 672 = A.D. 1273, and a contemporary of Rukn-ud-Dīn Qabā’ī, Kamāl-i-Iṣfahānī and Majd-ud-Dīn Hamgar. He flourished during the time of Sulṭān Sulaymān, Shāh of Kurdistan, to whom he was a panegyrist, and to whose praise the greater portion of his diwān is devoted. Daulat Shāh, p. 172, quotes a Qaṣidah which Aṣīr is said to have composed in praise of the winter season, and to have addressed to Atābak Uzbek bin Muḥammad. Extracts of the Qaṣidas which Aṣīr and Kamāl addressed to each other are quoted in the *Haft Iqlim*. Aṣīr was also well versed in Arabic, and died, according to Taqī Kāshī, *Oude Cat.*, p. 17, No. 51, and *Ṣuḥuf-i-Ibrāhīm*, fol. 41<sup>a</sup>, in A.H. 665 = A.D. 1266. *Ātash Kadah*, however, gives the poet’s death in A.H. 656 = 1258.

Notices on the poet’s life will be found in Daulat Shāh (*loc. cit.*); *Haft Iqlim*, fol. 280<sup>b</sup>; *Taqī Auhadī*, fol. 40<sup>b</sup>; *Riyāḍ-ush-Shu‘arā*, fol. 6<sup>b</sup>, and *Makḥzan-ul-Ġarā’ib*, fol. 16<sup>a</sup>. See also Rieu Suppl., No. 239, 1, and *Ethé*, *India Office Lib. Cat.*, No. 1058.

Poems in praise of the following persons are found at places:—

*Shihāb-ud-Dīn*, fol. 10<sup>a</sup>; *Bahā-ud-Dīn Abul Fath*, fol. 22<sup>b</sup>; *Majd-ud-Dīn Hamgar*, foll. 36<sup>a</sup>, 37<sup>b</sup>, etc.; *Fakhr-ud-Dīn*, fol. 44<sup>b</sup>; *Kamāl-ud-Dīn Ismā‘īl of Iṣfahān*, fol. 65<sup>a</sup>, and several other contemporaries.

On fol. 48<sup>b</sup> is a satire, *هجو*, on Majd-ud-Dīn Ṭawīl, the Qāḍī of Hamadān, which runs thus:—

ای دل و دست تو اجمال کروه را تفضیل  
کف کان بخش تو تنزیل صفا را تاویل

Amin Rāzī, on the authority of the *Tārīkh-i-Guzidah*, states that Aṣīr, towards the end of his life, being annoyed with the said Qāḍī, wrote the above satire.

The Rubā‘is begin thus on fol. 102<sup>a</sup>:—

چون از پی خلق ساختم بر کف دست  
گیرم که گرفته شد مرا بر کف دست  
گفت از پی وصل خو برویان آخر  
تا کی باشم نهاده مر بر کف دست

Another series of Rubā‘is, arranged in alphabetical order, begins thus on the margin of the same folio:—

ای ذات شریفست بری از چون و چرا  
 رخسده ز نور قدمت هر دو سرا  
 تا کی همه چون جان گرامی شب و روز  
 عالم بتو بینیم و به بینیم ترا

The MS. bears the seal of 'Abd Ullah Quṭb Shāh, the sixth king of the Quṭb Shāhī dynasty of Golconda in Hyderabad, who died in A.H. 1085 = A.D. 1674.

Written in a fine clear Nasta'liq, within gold and coloured columns, with a handsome double-page 'unwān.

Dated, A.H. 1015.

No. 58.

fol. 207; lines 16-17; size  $9 \times 5\frac{1}{2}$ ;  $5\frac{3}{4} \times 3\frac{1}{4}$ .

دیوان سیف‌الدین اسفرنگی

DÎWÂN-I-SAYF-I-ISFARANGÎ.

Beginning—

شب چو بردارد نقاب از هودج اسرار من  
 خفته گیرد صبح را اه دل بیدار من

Agreeing with Ethé, Bodl. Lib. Cat., copy No. 645, and Rieu, p. 528, and Sprenger's (p. 562) second copy.

Sayf-ud-Dîn, A'raj, or the lame, *اسفرنگی*, a native of Isfarang in Mâwarâ-un-Nahr, was, according to some, a disciple of Shaykh Sayf-ud-Dîn Bâkharzî (see No. 56 *supra*). The biographers differ widely in giving the dates of the birth and death of the poet and the period in which he flourished. Daulat Shāh, p. 126 (who calls the poet, on p. 109, a pupil of Rashîdî), holds a very high opinion of the poet, and says that Sayf-ud-Dîn, whose diwân was studied by the scholars of Sultân Ulug Beg's court and preferred to the diwân of Asîr-ud-Dîn Akhsikati, who died in A.H. 608 = A.D. 1211 (see Rieu, p. 563), came from Bukhârâ to Khawârizm in the beginning of the reign of Sultân Îlarslân bin Khawârizm Shāh (A.H. 551-567 = A.D. 1156-1171),



and that he composed poems in answer to Khâqânî, Zahîr and other eminent poets. Daulat Shâh further states that 'Ulâ'î 'Attâr, 'Idnânî and Malik Shânah Tarâsh were the pupils of Sayf-ud-Dîn, and that his diwân consisted of twelve thousand verses.

The above statement of the poet's admission into the court of Ilarslân is supported by Taqî Auhadi, fol. 303<sup>a</sup>, Amin Râzî, and 'Alî Qullî Khân Wâlih, the first and the last of whom place the poet's death in A.H. 573 = A.D. 1177. According to Khulâsat-ul-Afkâr, fol. 80<sup>a</sup>, the poet died in A.H. 583 = A.D. 1187.

But Taqî Kâshî (see Oude Cat., p. 17), a very reliable Tadkirah writer, says that Sayf-ud-Dîn was born in A.H. 581 = A.D. 1185, and died in A.H. 666 = A.D. 1267, and Âdur, in his Âtash Kadah, states that Sayf-ud-Dîn came in his youth to the court of Sultân Muhammad bin Tukush (A.H. 596-617 = A.D. 1199-1220) at the time when that monarch gained victory over the Qarâ Khitâis in A.H. 606 = A.D. 1209. According to the But Khânah, Ethé, Bodl. Lib. Cat., col. 200, No. 43, the poet was born in A.H. 581 (as asserted by Taqî Kâshî), and died in A.H. 652 = A.D. 1254 or A.H. 660 = A.D. 1261.

Of all the dates given above, we can either accept Taqî Kâshî, or the author of the But Khânah. For in the poet's diwân we find poems addressed to Sultân Muhammad bin Tukush, designating him by the title of Sanjar, which the Sultân assumed after his victory over Qarâ Khitâis. Qasidas are also found in praise of Nizâm-ul-Mulk bin Şâlih, the wazîr of the above Sultân from A.H. 606-613 = A.D. 1209-1216 (see Habîb-us-Siyar, vol. ii., Juz 4, p. 183), and of Qutb-ud-Dîn Mîr 'Amîd Habash, the governor of Transoxinia from A.H. 617-649 = A.D. 1220-1251 (see Habîb-us-Siyar, vol. iii., Juz 1, p. 46).

For notices on the poet's life and his work, see, besides the above references, Makhzan-ul-Garâ'ib, fol. 342; Rieu, p. 581; Rieu Suppl., No. 220, ii.; Ethé, Bodl. Lib. Cat., col. 509; Ethé, India Office Lib. Cat., No. 1059; Sprenger, Oude Cat., p. 561; Hammer Redekünste, p. 123; J. Aumer, p. 9; Cat. des MSS. et Xylographes, p. 330, and Pertsch, Berlin, No. 761.

fol. 201<sup>a</sup>. Beginning of the Gazals :—

تا دلم را پای در سنگ آمدست  
هم مرا از خویشتن نگ آمدست

After fol. 4, two folios are missing, and the MS. is also defective at the end, and breaks off with the line :—

کلشن حسن تازه تا از گل روی بود ؟  
خشک نمی شود ز نم چشم گرم دروغ من

Written in fine Nasta'liq, within gold-ruled columns.  
Not dated, apparently 16th century.

## No. 59.

fol. 387; lines, centre col. 19; marginal col. 33; size  $7\frac{1}{2} \times 5\frac{1}{2}$ ;  $5\frac{1}{2} \times 2\frac{3}{4}$ .

مشنوي مولانا جلال الدين رومي

## THE MASNAWÎ OF JALÂL-UD-DÎN RÛMÎ.

Beginning—

بشنواز ني چون حكايت ميکند  
وز جدائيها شکايت ميکند

The author of this illustrious poem, Jalâl-ud-Dîn Muḥammad, generally known as Maulawî or Maulânâ Rûm, born on the 6th Rabi' I, A.H. 604 = 30th September, A.D. 1207, was the youngest of the three children of the celebrated Bahâ-ud-Dîn Walad. Bahâ-ud-Dîn's father, Jalâl-ud-Dîn Ḥusayn, an inhabitant of Balkh in Khurâsân, was a noble man of such great learning and sanctity that Sultân 'Alâ-ud-Dîn bin Khwârizm Shâh (A.H. 596-617 = A.D. 1199-1220) gave him his only daughter in marriage without any request on his part. Bahâ-ud-Dîn, who also married a princess of the same royal family, surpassed his father in learning and celebrity, and was called the Sultân-ul-'Ulamâ. Bahâ-ud-Dîn claimed his descent from the first caliph Abû Bakr, and Taqî Auhâdî, in his 'Urafât, fol. 175<sup>a</sup>, gives the following genealogy:—

بهاء الدين بن حسن الخطيبي بن احمد الخطيبي بن محمود الخطيبي  
بن مودود بن ثابت بن مسيب بن طاهر بن حماد بن عبد الرحمن  
بن ابوبكر صديق

Bahâ-ud-Dîn was repeatedly requested to sit on the royal throne, but he always refused it, and devoted his life in preaching the true precepts of Islâm. Thousands of people flocked round him and became his disciples.

In short, he became so popular and powerful as to rouse the jealousy of the Sultān, in consequence of which he had to leave Balkh.

On the eve of his departure from Balkh, Bahā-ud-Dīn gave an elaborate address in the great mosque of Balkh, in which he predicted that the kingdom would very shortly be destroyed by the Mughals and the king driven out of the empire. Bahā-ud-Dīn, however, left Balkh in A.H. 609 = A.D. 1212, with his whole family and a few chosen attendants, numbering altogether about forty in all, with the firm determination of not returning to Balkh so long as Sultān Muḥammad reigned. Jalāl-ud-Dīn was only five years old when his father left Balkh for Mecca. On his way Bahā-ud-Dīn met the celebrated Farīd-ud-Dīn 'Aṭṭār at Nīshāpūr, who presented a copy of his *Asrār-Nāmah* to the young Jalāl-ud-Dīn. At Bagdād Bahā-ud-Dīn was the guest of the illustrious Shaykh Shihāb-ud-Dīn Suhrawardī, who was deputed by the Khalīfah to receive him. The caliph is said to have offered numerous presents to Bahā-ud-Dīn, but he not only declined to accept them, declaring them to be unlawfully acquired, but even refused to visit the caliph, and warned him of the forthcoming general massacre of Balkh by the Mughals. While still in Bagdād, Bahā-ud-Dīn heard the news of the dreadful fate of Balkh and its inhabitants. In this event the Mughals, under Chingiz Khān, are said to have destroyed fourteen thousand copies of the Qurān, and to have killed fifteen thousand scholars besides two hundred thousand inhabitants. From Bagdād Bahā-ud-Dīn came to Mecca, and then went to Damascus and thence to Malāṭīyah. From this latter place he went out, and stopped for four years near Arzinjān in Armenia. He then came to Lārindah, and remained here for seven years at the head of a college. It was here that Jalāl-ud-Dīn, who had now reached his eighteenth year, was married to Gauhar Khātūn, the daughter of Lāla Sharaf-ud-Dīn of Samarqand. The celebrity and fame of Bahā-ud-Dīn Walad not only drew thousands of followers around him every day in the course of his journey, but also attracted the attention of Sultān 'Alā-ud-Dīn Kayqubād (A.H. 616-634 = A.D. 1219-1236), the king of Asia Minor, who invited Bahā-ud-Dīn to his capital, Qūniyah, made him the head of a college, and became his disciple. Bahā-ud-Dīn died here on the 18th Rabī' II., A.H. 628 = A.D. 1231, and the Sultān, as a token of his love and regard, erected a fine monument over the tomb of this venerable saint to commemorate his death. Sayyid Burhān-ud-Dīn Tirmidī, a favourite disciple of Bahā-ud-Dīn, hearing the news of his master's death, came from Tirmid to Qūniyah in A.H. 629 = A.D. 1231, and took Jalāl-ud-Dīn under his spiritual instruction. After remaining for some time at the head of four colleges at Qūniyah, and after Burhān-ud-Dīn's departure from that place to Qaysariyah, where he died, Jalāl-ud-Dīn came in contact with the celebrated Shams-ud-Dīn Tabrizī, who came to Qūniyah in A.H. 642 = A.D. 1244. This Shams-ud-Dīn was an intimate friend of Jalāl-ud-Dīn's father,

and Jalāl-ud-Dīn was delighted to accept him as his spiritual guide. The high regard that Jalāl had for Shams-ud-Dīn can very well be ascertained from the Takhalluṣ Shams which Jalāl-ud-Dīn has adopted in his own diwān. Shams-ud-Dīn remained a constant companion to Jalāl-ud-Dīn till A.H. 645 = A.D. 1247, when the former was arrested and probably executed in a riot in which Jalāl's eldest son 'Alā-ud-Dīn was killed. Jalāl then appointed Ṣalāḥ-ud-Dīn Zarkūb as his assistant, and the latter remained a faithful companion for ten years, till he died in A.H. 657 = A.D. 1258. After Ṣalāḥ-ud-Dīn's death, Ḥusām-ud-Dīn Chālābī, the most favourite disciple of Jalāl, became his chief assistant. This Ḥusām-ud-Dīn was the chief cause of the production of this sublime poem, called the Maṣnawī. Seeing that the followers of Jalāl-ud-Dīn took a keen interest in reading the Maṣnawīs of Sanā'ī and 'Aṭṭār, Ḥusām suggested to Jalāl-ud-Dīn to compose a Maṣnawī poem similar to that of Sanā'ī's Ilāhī Nāmāh, but on a larger scale. After the completion of the first daftar the progress was interrupted for two years, owing to the death of Ḥusām-ud-Dīn's wife. It was, however, resumed in A.H. 662 = A.D. 1263, and brought up to six daftars, when the author, Jalāl-ud-Dīn, died in Qāniyah on the 5th of Jamādī II, A.H. 672 = 17th December, A.D. 1273. The six books of the Maṣnawī are said to consist of twenty-six thousand, six hundred and sixty couplets. A seventh volume is also attributed to the author of this Maṣnawī, but from a note at the end of the copy No. 651, Ethé, Bodl. Lib. Cat., it would appear that Jalāl-ud-Dīn, in a conversation with his son, Sulṭān Walad, gives reasons for having completed his Maṣnawī in six books.

Ḥusām succeeded Jalāl-ud-Dīn as the head of the Ṣūfī sect for ten years, till he died on the 22nd Sha'bān, A.H. 683 = 4th November, A.D. 1284. Jalāl-ud-Dīn's second son, Bahā-ud-Dīn, surnamed Sulṭān Walad, succeeded Ḥusām-ud-Dīn, and died on the 10th Rajab, A.H. 712 = 11th November, A.D. 1312. Sulṭān Walad was succeeded by his son, Amīr 'Arīf Chālābī, who died on the 24th Dil Ḥajj, A.H. 719 = 5th February, A.D. 1320. Notwithstanding the fact that Sanā'ī and 'Aṭṭār, the two early Ṣūfī poets, take precedence in producing similar mystic Maṣnawīs, and although Jalāl-ud-Dīn himself admits their superiority and gives due credit to them, as he says :—

عطار روح بود و سنائی دو چشم او  
ما از پی سنائی و عطار آمدم

yet the last is admitted on all hands to be one of the most profound Ṣūfīs, and the greatest mystic poet of Persia.

In his last days Jalāl was almost worshipped by his followers, and Mu'in-ud-Dīn Parwānah, the Mughal governor, had the highest regard

for him. Jalāl's Maṣnawī was esteemed as only next to the Qurān by his disciples, who were called the Maulawīs after him, and who afterwards became a very powerful sect. They gathered in a body and enthusiastically listened to the Maṣnawī, which was recited by some particular Ṣūfis, one of whom is called by Sulṭān Walad in his Maṣnawī.

### سراج الدین مشنوی خوان

The Maṣnawī is esteemed up to the present age as the standard text of the Ṣūfīs. It represents the true inward meaning of the holy sayings of God and the prophet, illustrated in the form of anecdotes.

Aflākī, a disciple and a companion of 'Arif Chalabī, the grandson of Jalāl-ud-Dīn, in his Manāqib-ul-'Arifīn, which he commenced in A.H. 710 = A.D. 1310 and completed in A.H. 754 = A.D. 1353, and which forms the chief source of the above biographical account, states that Jalāl-ud-Dīn's son, Sulṭān Walad, has left, besides a diwān, three Maṣnawīs in the metre and style of the Maṣnawī of his father. Jāmī, in his Nafahāt, p. 542, followed by the author of the Ḥabīb-us-Siyar, vol. iii., Juz I., p. 66, only says that Sulṭān Walad has left a Maṣnawī in the style of Sanā'ī. Dr. Sprenger, Oude Cat., p. 587, mentions a poem by Sulṭān Walad as مشنوی ولدی, while W. Pertsch, in his Berl. Cat., No. 822, mentions one diwān and two Maṣnawīs, viz., ولدنامه, or رباب نامه, and مشنوی ولدی, by this Walad. H. Kh., vol. vi., p. 467, in mentioning the Walad Nāmāh, simply says, "Walad Nāmāh, by Sulṭān Walad," and in noticing the رباب نامه the same H. Kh., vol. iii., p. 342, only concludes thus: "Rabāb Nāmāh—a selection of which was made by Yūsuf, known as Sīnah Chāk, who died in A.H. 953."

The following description of a very valuable copy of the three Maṣnawīs of Sulṭān Walad (bound in one volume), lately added to the collection of the Asiatic Society, Bengal, by Dr. E. Denison Ross, written in A.H. 718 = A.D. 1318, only five years after the author's death, by his grandson, 'Uṣmān bin 'Abd-Ullah, will give some idea of Sulṭān Walad's works.

This volume consists of three Maṣnawīs.

1. This Maṣnawī, which the author styles as مشنوی معنوی, begins with a preface in which he states that he composed this at the request of a venerable person who suggested to him that although he (Sulṭān Walad) had composed a Maṣnawī in imitation of Sanā'ī's Ilāhī Nāmāh, yet it was desirable that he should write a work in imitation of his father's Maṣnawī, the style of which was more appreciated by his friends. The following quotation from the beginning of the preface will give some idea:—

سبب تالیف این مشنوی معنوی و اصرار پر انوار آن بود که  
 بزرگی از اهل دل ازین ضعیف بطریق اعتقاد استدعا و التماس کردند  
 که بر وزن الهی نامه خواجه سنائی رحمتہ اللہ علیہ کتابی انشا  
 فرمودہ اید توقعست کہ بر وزن مشنوی خداوندکار مولانا قدسنا  
 اللہ بسره المغریز جہت رعایت خواطر دوستان کہ بران وزن از خواندن  
 بسیار خو کرده اند و این وزن در طبع شان نشستہ است و مترشح  
 کشتہ کتابی دیگر بسازید زیرا ہر نظمی کہ گفتہ اید بطریق تشبہ و  
 تتبع حضرتش بوزن است ہم برین وزن کتابی ساختن اولی تر باشد  
 .... الح

The poem itself begins thus, after a long heading written in red:—

بشنوید از نالہ و بانگ رباب  
 لکنہای عشق در ہر کونہ باب

In one place the author refers to his grandfather, Bahā-ud-Din Walad, in this way:—

جد ما سلطان بہا الدین ولد  
 نور نور و سر پہنہا اجد

This Maṣnawī is incomplete at the end and after the following line—

دامن آن شاہ کیر و شو غلام  
 تاخوری از جام او بی لب مدام

breaks off abruptly with a long heading pertaining to this portion.

2. The beginning of this Maṣnawī is wanting, and it opens abruptly with the line—

بر ہمہ صنعہا توانا اوست  
 خالق نقش زشت و زیبا اوست

Towards the end of this book, the author says, in the following verses, that he commenced this in Rabi' I., A.H. 690, and completed it in the same year on the 4th of Jamādi II.

مطلع این بیان جان افزا  
 بوذ در ششصد و نوذ یارا  
 گفته شد اول ربیع اول  
 کر فزون کشت این مکو طول  
 مقطوعش هم شدست ای فاخر  
 چارمین مه جمادی الاخر

A colophon at the end of the book runs thus:—

تم الكتاب المشنوي الولدي الهادي الي صراط السوي الابدی  
 بعون الله و حسن توفيقه علي يد اضعف عباد الله عثمان بن  
 عبدالله عتيق مولانا ابن مولانا المعروف بالولد نورنا الله بنوره  
 الموبد يوم الاحد او اخر جمادی الاخر منه ثمان عشر و سبعماية  
 في مدينه قونية

This is evidently the Maṣnawī which Sultān Walad composed in imitation of Sanā'ī's Ilāhī Nāmāh, and to which he refers in the preface quoted above. It is noticed by Dr. Sprenger in his *Oude Catalogue*, p. 587, under the title مشنوي ولدي, agreeing with the name given in the above colophon.

A great portion of the preface to this Maṣnawī (wanting in the present copy) is quoted in Sprenger's *Cat. (loc. cit.)*, where the author also calls the poem as مشنوي ولدي, and from where we learn that Sultān Walad had produced a diwān before the composition of this Maṣnawī.

Towards the end of this Maṣnawī several Arabic, Turkish, and Rāmī verses are found.

3. This book is also in imitation of his father's Maṣnawī, and begins with a preface which runs thus:—

حق سبحانه و تعالی اساس قران مجید را که کلام اوست برین  
 ترتیب نهاده که موعظه و نصیحت را مکرر می فرماید بعبارات  
 کوناگون . . الخ

In the middle of this preface the author states that he composed his first book dealing with moral and religious precepts, and with the accounts

of his father and his attendants and friends; that he wrote the second book in the metre of his father's *Maṣnawī*, dealing with similar subjects, and that now he is going to repeat the same thing in his third book, as the repetition of such moral and religious precepts will keep the careless in constant awakening. The following quotation from the middle of the preface will convey the idea:—

..... دفتري اول برين ترتيب گفته شد و شرح احوال مولانا  
قدس الله سره و اصحاب برگزیده او که هم دل و همدم حضرتش  
بودند قدس الله سرهم کرده آمد و در ضمن احوال ایشان نصایح  
و موعظه گفته شد بعد ازان دفتري ديگر بر وزن مشنوي مولانا  
قدس الله سره گفته آمد و در انجا هم پند و نصایح مکرر شد . . الخ

The poem itself begins thus, after a long heading:—

مي کنم با نام جق اغاز باز  
نکتهاي نادر پر راز باز

In the second heading of this book, which runs thus—

در بيان آنکه چون دو دفتر از مشنوي تمام شد در موعظه و  
نصيحت را از طريق نظم بسته بوزم الخ

the author informs us of his first two books, and explains the reason for the necessity of the third (the present one), and for not aspiring for a fourth.

The colophon at the end runs thus:—

تم كتاب المشنوي المعنوي علي يدي احقر عباد الله و اضعفهم  
عشمان بن عبد الله حقيق مولانا ابن مولانا المعروف بالولد نورنا الله  
بنوره الموبد يوم السبت اربع عشر من شهر شوال سنه ثمان عشر و  
سبعماية . . . في مدنيه قوليه

From the facts recorded above, we come to the conclusion that *Sultān Walad*, after composing his *diwān*, wrote the *Maṣnawī* (No. 2) in imitation of *Sanā'i's Ilāhī Nāmāh*, and styled it as *مشنوي* or *ولد نامه*, and then the first and the second *daftar*s (Nos. 1 and 3) in imitation of his father's *Maṣnawī*, to which he gave the title of *رباب نامه*



on account of the word *رباب* which occurs in the opening line of the first daftar. Mr. E. J. W. Gibb (in his *History of Ottoman Poetry*, vol. i., pp. 141-163), who has translated a great portion of the *Rahab Nāmāh*, gives a very learned account of the poem, as well as of its author and his father. Of these three *Maṣnawī*s, the first two deal for the most part with the accounts of Jalāl-ud-Dīn Rūmī, his spiritual friends and disciples, such as Burhān-ud-Dīn Tirmidī, Shams-ud-Dīn Tabrizī, Ṣalāḥ-ud-Dīn Zarkūb, and Ḥusām-ud-Dīn Chālābī, and various mystic, moral, and religious precepts illustrated in the form of anecdotes.

See also, Ethé, *Bodl. Lib. Cat.*, No. 750, where two *Maṣnawī* by Sultān Walad are mentioned.

Besides the *Maṣnawī*, Jalāl-ud-Dīn has left a *diwān* (mentioned hereafter), in which he has adopted *Shams-i-Tabrizī* as his *Takhalluṣ*. He also adopted the poetical titles of *رومي*, *خمش*, *خاموش*, and *مولوي*. See *Nashtari-Ishq*, fol. 1548.

For notices on Jalāl-ud-Dīn's life, see *Ḥabīb-us-Siyar*, vol. iii., Juz I., p. 66; *Daulat Shāh*, Browne's edition, p. 192; *Haft Iqlīm*, fol. 172<sup>a</sup>; *Khulāṣat-ul-Afkār*, fol. 170<sup>b</sup>; *Riyāḍ-ush-Shu'arā*; *Ātash Kadh*; *Makhzan-ul-Garā'ib*, fol. 248<sup>b</sup>; *Nashtar-i-Ishq*, fol. 1548; and *Ṣuḥuf-i-Ibrāhīm*, fol. 185<sup>a</sup>. See also, Rieu, p. 584<sup>b</sup>; Sprenger, *Onde Cat.*, p. 489; Ethé, *Bodl.*, No. 646; Ouseley's *Notices*, p. 112; George Rosen's *Mesnevie Preface*, pp. 13-26; Hammer *Redekünste*, p. 163; G. Flügel, vol. i., p. 514; W. Pertsch, No. 43; Berlin, p. 783; Rosen, *Pers. MSS.*, p. 173; J. Aumer, p. 14; Ethé, *India Office Lib. Cat.*, No. 1060. For the numerous commentaries on the *Maṣnawī*, see H. Kh.

Contents of the *Maṣnawī* (of Jalāl-ud-Dīn).

fol. 1<sup>a</sup>. The first daftar without any preface.

fol. 39<sup>b</sup>. Preface, in Persian, to the second daftar, beginning as in Ethé, *Bodl.* No. 646.

بیان بعض حکمت در تاخیر مجلد دوم که اگر جملة حکمت الهی  
بنده را معلوم شود در فواید آن کار بنده از کار فرو ماند

fol. 40<sup>a</sup>. Begins the second daftar:—

مدتی این مشغولی تاخیر شد  
مهلتی بایست تا خون شیر شد

fol. 64<sup>b</sup>. Begins the third daftar without any preface:—

ای ضیاء الحق حسام الدین بیار  
این سیوم دفتر که سنت شد صد بار

fol. 127<sup>b</sup>. Begins the fourth daftar, without preface:—

ای ضیاء الحق حسام الدین توتی  
که گذشت از مه بنورت مشنوی

fol. 250<sup>b</sup>. Begins the fifth daftar, without preface:—

شه حسام الدین که نور انجم است  
طالب آغاز مفر پنجم است

fol. 317<sup>b</sup>. Begins the sixth and the last daftar, without preface:—

ای ضیاء الحق حسام الدین بسی  
میل میجو شد بقسم سادسی

This is the oldest and the most beautiful copy of the *Maṣnawī* that we possess in the library.

fol. 38<sup>b</sup>, 39<sup>a</sup>, 63<sup>b</sup>, 64<sup>a</sup>, 127<sup>a</sup>, 250<sup>a</sup>, 316<sup>b</sup>, and 317<sup>a</sup>, contain beautiful floral designs in gold and colours.

Written in beautiful minute *Nasta'liq*, within gold-ruled borders.

The preface to the second daftar is written in *Naskh*, and the headings at the beginning of each daftar are finely decorated.

Unfortunately, this valuable copy is very much damaged, but utmost care has been taken to preserve it.

The colophon is dated, *Shā'bān*, A.H. 856.

Scribe, Muḥammad bin Ḥasan-al-Kirmānī حرره محمد ابن حسن  
الکرماني شهر شعبان المعظم سنه ست و خمسين و ثمانماية

For commentaries on the *Maṣnawī*, see *Haj. Kh.* v., p. 375.

The text has been printed in Bombay, A.H. 1262, 1266, 1273, 1280, and 1294; in Lucknow, A.H. 1282; in Tabriz, A.H. 1264; in Bulāk, with a Turkish translation by Isma'īl Anḡirawī, in A.H. 1251 and 1268; in Constantinople, A.H. 1289, and in Cawnpūr in six volumes. An Arabic commentary, in six volumes, has been printed in Egypt, A.H. 1250, by *Shaykh* Yūsuf bin Aḡmad. The contents of the text have been stated by Hammer, *Jahrbücher*, vol. 65, *Anz. Blatt*, pp. 17-26; Hammer, *Sitzungsberichte der K. K. Akademie*, *Phil. Hist. Classe*, vol. viii., pp. 626, 693, 728, 762, 785, 818. Portions have been translated into German verse by M. V. Hussard, *Mines de L'Orient*, vol. ii., p. 162, etc., and by George Rosen, Leipzig, 1849; an English translation of the first book by J. W. Redhouse, 1881. Extracts in

English translation are also found in S. Robinson's *Persian Poetry for English Readers*, 1883, pp. 367-382. An abridged translation of the poem was published by E. H. Whinfield, London, 1887.

### No. 60.

fol. 77; lines, centre column 15; margl. column 34.

Size  $8\frac{1}{2} \times 5\frac{1}{2}$ ;  $6 \times 3\frac{1}{4}$ .

The same.

Five books of the *Maṣnawī* in five separate volumes. Second daftar wanting.

Book I; without any preface.

On fol. 1<sup>a</sup> is a short account of a certain note which is said to have been written by Jalāl-ud-Dīn, directing his followers as to how the *Maṣnawī* should be used:—

حضرت مولوي این عبارت را بر پشت مثنوي خود نوشته بودند  
که مثنوي را جهت آن نگفته ام که حمال کنند و تکرار کنند بلکه  
زیرپای نهند و بالای آسمان روند که مثنوي نردبان معراج حقایق  
است نه آنکه نردبانرا بگردن گیري و شهر بشهر بگردی هرگز بر بام  
مقصود نروي و براد دل نرسي

نردبان آسمان است این کلام  
هر که زین برمیروند آید بام  
نی بام چرخ کو اخضر بود  
بل بام کز فلک برتر بود  
بام گردون را ازو آید نوا  
گردشش باشد همیشه زان هوا

The above is noted by Ethé, Bodl., No. 660.

The *Maṣnawī* begins with the usual line.

## No. 61.

fol. 64; lines and size the same as above.

The same.

The third book of the above, with the Arabic preface. See Ethé, Bodl., No. 646.

Begins—

الحکم جنود الله يقوى بها ارواح المریدین

The Maṣnawī begins as above, on fol. 2<sup>a</sup>.

## No. 62.

fol. 66; lines and size same as above.

The same.

The fourth daftar of the same, with the Arabic preface. Beginning—

الطعن الرابع الي احسن المربع و اجل المنافع

The Maṣnawī begins on the margin.

## No. 63.

fol. 79; lines and size the same as above.

The same.

The fifth book of the above, with a Persian preface. See Ethé, Bodl., No. 646.

Beginning—

بدانید و آگاه باشید که شریعت همچو شمعسیت که ره مینماید

The Maṣnawī begins on the margin.

## No. 64.

fol. 89; lines and size the same as above.

The same.

The sixth and the last book of the above Maṣnawī, with the Persian preface noted by Ethé, Bodl., No. 646.

Beginning—

مجلد ششم از دفتر های مخبوی . . .

The poem begins on the margin.

All the five daftars are written by one hand in a fine minute Nasta'liq, within gold and coloured borders, with a small decorated heading at the beginning of the third, fourth, fifth, and sixth daftars, and a double-page 'unwān at the beginning of the first.

The third daftar is dated A.H. 1085.

## No. 65.

fol. 261; lines 27; size  $9 \times 4$ ;  $7 \times 2\frac{1}{4}$ .

The same.

Another copy of the Maṣnawī, complete in two separate volumes; three daftars in each.

## Vol. I.

The first book without any preface.

fol. 79<sup>a</sup>. Blank.

fol. 79<sup>b</sup>. Begins the second daftar with the preface.

Beginning—

بیان بعضی از حکمت تاخیر این مجلد دوم که اگر جمله  
حکمت الهی الخ

fol. 157<sup>b</sup>-158<sup>a</sup>. Blank.

fol. 158<sup>b</sup>. The third daftar, without any preface.

## No. 66.

fol. 286; lines and size same as above.

## Vol. II.

The last three daftars of the above.

The fourth daftar begins without any preface.

fol. 83<sup>a</sup>. Blank.

fol. 83<sup>b</sup>. The fifth book without any preface.

fol. 178<sup>b</sup> and 179<sup>a</sup>. Blank.

fol. 179<sup>b</sup>. The sixth daftar, with the Persian preface.

This is a very correct copy of the Maṣnawī, and was transcribed by some good scholar, as it contains learned notes in the same hand on the margin, with the references and explanations of the verses of the Qur'ān alluded to in the text.

Written in a firm Indian Nasta'liq, within gold and coloured borders, with the subject-headings in red, and small decorated headings at the beginning of each daftar.

Dated the 7th Rabi' I., A.H. 1095.

## No. 67.

fol. 218; lines 11; size  $11 \times 7$ ;  $7\frac{3}{4} \times 4$ .

The same.

Another copy of the Maṣnawī, complete in six separate volumes.

## Vol. I.

The first book, with a short Arabic prose preface, in praise of the Maṣnawī and its author.

Beginning—

هذه الاسرار القديمة و الانوار الروحانية و الايعات الخفية

The Maṣnawī begins on fol. 2<sup>b</sup>.

**No. 68.**

fol. 196; lines and size the same as above.

The same.

The second book of the above, with the Persian preface.  
The Maṣnawī begins on fol. 2<sup>b</sup>.

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**No. 69.**

fol. 253; lines and size the same as above.

The third daftar, with the Arabic preface.  
The poem begins on fol. 3<sup>a</sup>.

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**No. 70.**

fol. 206; lines and size the same as above.

The fourth daftar of the Maṣnawī, with the Arabic preface.  
fol. 1<sup>b</sup>-5<sup>b</sup>. An incomplete index to this daftar.  
fol. 6<sup>a</sup> and 8<sup>a</sup>. Blank.  
fol. 8<sup>b</sup>. Begins the Maṣnawī.

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**No. 71.**

fol. 229; lines and size the same as above.

The same.

The fifth daftar of the above, with the Persian preface.  
The Maṣnawī begins on fol. 3<sup>b</sup>.

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## No. 72.

fol. 256; lines and size the same as above.

The same.

The sixth and the last daftar of the above, without any preface.

All the six volumes are written in the same bold and fine Nasta'liq, within gold and coloured borders, with two sumptuous double-page 'unwâns at the beginning of daftars I, II, IV, and V each, and a double-page 'unwân at the beginning of daftars III and VI.

The scribe of these splendid copies was one Âgâ Mirzâ, said to have been an Armenian Christian by birth, who subsequently embraced Islâm in the presence of Shâh Âbd-ul-'Azîz of Delhî (the author of the Tafsîr-i-Fathul-'Azîz, d. in A.H. 1239 = A.D. 1823). Âgâ Mirzâ was then adopted by Mir Muḥammad Amîr Panjah-Kash, otherwise called Amîr-i-Raḍawî, a noted calligrapher of the age, who taught him the art of calligraphy. Âgâ Mirzâ died in A.H. 1273 = A.D. 1856, as will appear from the following versified chronogram:—

روح آغا چون سوي فردوس رفت  
قدميان گفتند اورا مر حبا  
از هي تعظيم و تاريخ و فات  
گفت رضوان ميرزا آغا بيا

From the colophon it appears that these six vols. of the Maṣnawî were transcribed at the instance of a certain Indian Nabob, Fayḍ Muḥammad Khân Bahâdur.

بموجب ارشاد . . . كيوان مرتبت مریخ صولت خورشید علم . .  
نواب نامدار ملک اشتہار امجد الدولہ ممتاز الملک فیض محمد  
خان بہادر ہزبرجنگ

Dated A.H. 1249.



## No. 73.

fol. 109; centre col., lines 21; margl. col., lines 40.

A commentary on the Maṣnawī by Nizām-ud-Dīn Dā'i.

نظام الدين محمود بن الحسن الحسيني الشيرازي المتخلص به  
داعي

(See Sprenger, Oude Cat., p. 494.)

Begins—

الحمد لله رب العالمين و الصلوة و السلام علي خير خلقه محمد  
و اله اجمعين اما بعد اين ناگزير است معنوي بر موارد مشنوي كه از  
قلم داعي رقم مي يابد

The author of the *Ṣuḥuf-i-Ibrāhīm*, fol. 309<sup>b</sup>, says that Nizām-ud-Dīn, known as Dā'i, a disciple of *Shāh Ni'mat-Ullah Walī* (d. A.H. 834 = A.D. 1430), is also the author of a Maṣnawī called *Mashāhid* مشاهد, and died in A.H. 915 = A.D. 1509. According to Sprenger, p. 387, he was born in A.H. 815 = A.D. 1412; but according to Ethé, Bodl. Lib. Cat., No. 883, in A.H. 810 = A.D. 1407, as he is said to have collected his *diwān* in A.H. 865 = A.D. 1460, when he was 55 years old. Taqī Aḥadī, fol. 231<sup>a</sup>, says that Dā'i was a contemporary of *Shāh Ni'mat-Ullah*, in whose company he passed a greater portion of his ascetic life. His *Kulliyāt*, consisting of Maṣnawīs, Qaṣidas and Ġazals, amounting to forty thousand verses, is said to have been preserved on his grave at *Shirāz*. 'Alī Qulī *Khān-i-Wāliḥ*, in his *Riyāḍ-ush-Shu'arā*, fol. 144<sup>a</sup>, says that he has visited twice the sacred tomb of this saint. See also *Makhzan-ul-Ġarā'ib*, fol. 256, *Nashtar-i-Ishq*, f. 635, and Sprenger, Oude Cat., p. 387.

The commentary on the first line of the Maṣnawī begins thus:—

بشنو از لي چون حكايت ميكند— ترغيب باستماع اواز لي از  
جهت آنست كه سبب ...

fol. 56<sup>b</sup>. A preface to the second daftar:—

المجلد ثاني من حاشية حضرت الداعي علي المشنوي المولوي  
قدم سره الله هما و رضي الله عنهما

The commentary begins with the line:—

چون بمعراج حقایق رفته بود—شیخ حسام الدین اخي حسن  
ترك را كه مولانا مشنوي بنام او نظم كرده است

fol. 71<sup>b</sup>. Begins the third daftar:—

المجلد الثالث . . . . الحكم جنود الله يقوي ارواح المريدين ذكر  
حكمته در ابتدای این جلد

Numerous folios are missing between daftars third and fourth, and the marginal column on fol. 74<sup>b</sup> is left blank.

On fol. 86<sup>a</sup> we suddenly find *مجلد چهارم* شرح مشنوي مجلد چهارم, after which begins the fifth daftar:—

المجلد خامس . . . . زیراكه اگر شخصي در خانه دوش باشد . .

fol. 105<sup>b</sup>. Begins the sixth daftar:—

من المقدمته قوله مصباح الظلام و هم شبهته و خیالات شك  
در بیست باشد یعنی چنانچه

The commentary on the sixth daftar is very short.

For other copies of this commentary, see Sprenger, *Oude Cat.*, p. 494; Hammer, *Handschriften*, No. 126; W. Pertsch, *Berlin Cat.*, p. 792; Ethé, *India Office Lib. Cat.*, Nos. 1099 and 1100.

Lithographed at Lucknow, A.H. 1282.

Written in ordinary small Nasta'liq.

Dated 23rd Ramadân, A.H. 1208.

## No. 74.

foll. 264; lines 17; size  $8\frac{3}{4} \times 5\frac{1}{2}$ ;  $6\frac{1}{2} \times 3$ .

لطائف المعنوي من حقايق المثنوي

LATÂ'IF-UL-MA'NAWÎ

MIN ḤÂQA'IQ-UL-MASNAWÎ.

A commentary on the Maṣnawî of Jalâl-ud-Dîn Rumî, by 'Abd-ul-Latîf 'Abd-Ullah al-'Abbâsî (d. A.H. 1048-9 = A.D. 1638-9).

عبد اللطيف بن عبد الله العباسي

Begins—

شرح بعض ابيات مشكله فارسي وترجمه... وديباچه‌اي تازي  
مثنوي مولوي معنوي

For life, see No. 21 *supra*.

In the preface it is stated that the commentator had previously revised, corrected, annotated, and prefaced a copy of the Maṣnawî under the name of نسخه نامخته مشنويات مستفيدة (see Rieu, p. 589<sup>a</sup>, and Ethé, Bodl. Col., 517), and had written on the margin explanations of the difficult verses of the Maṣnawî, and of the texts of the Qurân and the Ḥadîṣ alluded to therein; but some of his friends requested him to make a separate work out of those marginal notes, with some fresh additions. Hence the compilation of the present work.

In the preface, the words نورالله مرقده after the name of Jalâl-ud-Dîn give the date of his death A.H. 671.

foll. 3<sup>a</sup>-5<sup>b</sup>. A Persian translation of Jalâl-ud-Dîn's Arabic preface annexed to the first daftar, which begins:—

هَذَا الْكِتَابُ ابْنُ كِتَابِ الْمَثْنَوِيِّ الْمَعْنَوِيِّ مَثْنَوِيٍّ مَعْنَوِيٍّ وَ  
نَسَبَتْ اَوْ بَسُوِيٍّ مَعْنِيٍّ بِوَاسِطَةِ اَنْسَبَتْ كَهْ ...

fol. 5<sup>b</sup>. Begins the commentary on the *Maṣnawī*:—

بشنوا ز لی . . الخ عارف نامی مولانا عبد الراحمین جامی قدس  
مره السامی در شرح این دو بیت که مفتتح مشنوی مولوی است . .

fol. 60<sup>b</sup>. Begins the commentary on the second *daftār*:—

مدتی این مشنوی . . . الخ در نقضات الانس مذکور است که بعد  
از آنکه خدمت مولانا بالتماس چلبی حسام الدین . . .

fol. 103<sup>b</sup>. Begins the Persian translation of the Arabic preface to the third *daftār*:—

الحکم حکمتهای یعنی دانشهای استوار کرده شد

The commentary on the poem itself begins on fol. 106<sup>a</sup>:—

سایه خود را ز خود . . الخ معنی بیت چنین میشود که وجود  
ظاهری خود را که بمنزله سایه و عرض است . .

fol. 157<sup>b</sup>. Begins the translation of the Arabic preface to the fourth *daftār*:—

الحمد لله حق حمده همه سپاس و ستایش مر جناب مقدس  
... والصلوة والسلام و درود و رحمت خاص او . . .

The commentary on the book begins on fol. 159<sup>b</sup>:—

مشنوی را چوننو مبداء بود . . . در نقضات الانس مذکور است  
که سبب نظم مشنوی آن بود که چون چلبی حسام الدین که بعد از  
فوت صلاح الدین . . .

fol. 194<sup>b</sup>. The commentary on the fifth *daftār*.  
Begins:—

جز بمصنوعی ندیدی صاعی . . الخ قیاس بر دو قسم است اقتراعی  
و استثنائی اقتراعی آنست که در وی نتیجه یا تثبیط نتیجه بالفعل  
مذکور باشد

fol. 234<sup>b</sup>. Begins the commentary on the sixth daftar:—

کر منی کنده بود همچو منی . . . الخ منی اول بمعنی انالیت  
است و منی ثانی بمعنی مشهور است

Other copies are mentioned in Rieu, p. 590; Sprenger, p. 494; and Pertsch, Berl., No. 775.

Lithographed at Lucknow, 1866, and at Cawnpur, A.D. 1876, with a dedication to the Emperor Shāh Jahān, which is not found in our copy. See also Stewart's Catalogue, p. 59.

Written in a rough Indian Nasta'liq.

Dated the 17th Dīqā'ad, A.H. 1110.

### No. 75.

fol. 219; lines 18-19; size  $9\frac{1}{2} \times 5\frac{1}{2}$ ;  $7\frac{1}{2} \times 3\frac{1}{4}$ .

لطائف اللغات (فرهنگ مشنوی)

## LATĀ'IF-UL-LUGĀT OR FARHANG-I-MASNAWĪ.

A glossary to the Masnawī of Jalāl-ud-Dīn Rūmī.

By the same 'Abd-ul-Laṭīf.

Begins—

این فرهنگ است مشتمل بر حال لغات غریبه عربیه و الفاظ  
عجیبه عجمیه مشنوی مولوی معنوی . . .

In the preface, the author says that, after a close study of twelve years, he compiled this glossary, with the assistance of one of his pupils, Maulawī Ibrāhīm Dihlawī, after consulting several reliable Arabic and Persian lexicons, such as Qāmūs, Ṣurāḥ, Farhang-i-Jahān-Giri, Kashf-ul-Lugāt, Madār-ul-Afāḍil, and many others.

The words are arranged alphabetically.

The initial letters are according to Bābs, and the final according to Faṣls.

The following abbreviations are observed throughout, viz., ع for Arabic; ف for Persian; ت for Turkish, and س for Suryāni.

The glossary begins on fol. 2<sup>b</sup> with the words استشنا چیزی از جمله بیرون آوردن

The words explained are noted on the margin in red.

For other copies see Rieu, p. 590<sup>b</sup>. The work was lithographed in Lucknow, A.D. 1877, under the title of Farhang-i-Maṣnawī. See also Stewart's Catalogue, p. 132, and Ouseley's Collection, No. 384.

Written in a careless Indian Nasta'liq.

Not dated, apparently 18th century.

### No. 76.

fol. 184; lines 24; size  $9\frac{1}{2} \times 5\frac{1}{2}$ ;  $7\frac{1}{4} \times 3\frac{1}{2}$ .

## مکاشفات رضوی

## MUKÂSHIFÂT-I-RADAWÎ.

Another commentary on the Maṣnawî, by one Muḥammad Ridâ Mammadzâ. See Sprenger, Oude Catalogue, p. 495.

Beginning of the preface of Daftar I.

نه هر حمدي مزاوار آفریدگار جهان و جهانیان است نه هر  
حامدي کاشف اسرار قرآنست نه هر مشنوي خواني مشنوي دانست

In this short preface, the commentator says that, in his youth, while he was engaged in the service of his sovereign, the idea of writing a commentary on the Maṣnawî of Jalâl-ud-Din Râmi often occurred to his mind; so he compiled the present work in A.H. 1084, after retiring from service.

fol. 75<sup>b</sup>. Begins the second daftar.

مدتي این مشنوي تاخير شد . . . الح اشاره میفرمایند بآنکه هر  
چیز را در ارتقا بدرجه کمال از تدریج و امهال چاره نباشد

fol. 106<sup>b</sup>. Begins the third daftar :—

ای ضیاء الحق حسام الدین بیار — یعنی روی ارادت بیا که دفتر  
میوم منظوم شود

fol. 133<sup>b</sup>. The fourth daftar, beginning :—

نور زان ماه باشد وین ضیا — کما قال الله تعالی وهوالذي جعل  
الشمس ضیاء والقمر نورا

fol. 149<sup>b</sup>. The fifth daftar, beginning :—

چاره اینجا آب و روغن کورنیست — ای آنچه نه مدح تست  
چاره آنست که از بیچارگی آنرا مدح نام کنم

fol. 166<sup>b</sup>. The sixth daftar, beginning :—

راز اندر گوش منکر راز نیست — یعنی کنایات دقیق را  
اگر صریح ادا کرده شود هم منکران حقیقت را ازان بهره  
نخواهد بود

The text of the *Maṣnawī* is generally introduced by the letter م, an abbreviation for متن.

The headings of the *Maṣnawī* are written in red, but spaces for the purpose have been left blank in several places.

A copy of this commentary is mentioned in Ethé, India Office Lib. Cat., No. 1105.

Written in ordinary Indian Nasta'liq.

Scribe, Asad-Ullah :—

اسد الله ولد شاه سعد الله نبیره شیخ بهاء الدین المعروف  
حضرت شاه باجن برهانپوری

Dated the 20th Rajab, the third year of the reign of Ahmad Shāh.

## No. 77.

fol. 194; central column, lines 17; marginal column, lines 41-53.

Size  $8\frac{1}{4} \times 5\frac{1}{2}$ ;  $6\frac{1}{4} \times 4$ .

Another commentary on the Maṣnawī.

Begins:—

الحمد لله الولي و الصلوة علي النبي واله المهدي هو اصول  
 اصول الدين يعني بيخ دين حقيقت روشن است كه اصل  
 طريقت است و طريقت لايح است كه اصل شريعت است

The title of the work and the name of the author do not occur in the preface; but at the end of the first daftar it is called "the commentary on the maṣnawī, by Shāh 'Abd-ul-Fattāḥ."

"باتمام رميد شرح شاه عبد الفتاح بر دفتر اول مشنوي مولوي  
 روم....."

On the first page is found "حاشيه عبد الفتاح الجبراتي"

Shāh 'Abd-ul-Fattāḥ, a native of Gujrāt, was a ripe scholar and a learned expounder of the Maṣnawī. He came to Delhi during the reign of Aurangzib, and was rewarded for his teaching with an estate in Gujrāt, where he died in A.H. 1090 = A.D. 1670. See Rieu, p. 1090.

fol. 55<sup>b</sup>. Begins the second daftar:—

اگرچه حکمت الهي بنده را معلوم شود در فوايد آن کار بنده  
 ازان کار فرو ماند

fol. 80<sup>b</sup>. The third daftar, beginning:—

الکم جنود الله تعالى في الارض الخ حکم بکسر اول حکمتها  
 و درست کردن و دانستن و بضم داوري و حکم است و بفتحين  
 ميالجي و صاحب تمیز اما اینجا مراد میانجي است

fol. 135<sup>b</sup>. The fourth daftar, beginning:—

ومما سبحانه اني كنت الخ از آنچه مراد را اندوه آورد  
 اينست كه بدرستي من بودم



fol. 155<sup>b</sup>. Begins the fifth daftar:—

گر نبودي خلق محبوب و کثيف .. الخ چونکه سامع محبوب  
است و با کشف است پس چون رومي سخن توان گفت

fol. 177<sup>b</sup>. Begins the sixth daftar:—

ذلك تقدير العزيز العليم الخ قوله تعالى انا كل شيء خلقناه بقدر  
يعني آفریدیم هر شی را باندازه و محدود که ازان حد و اندازه  
تجاوز نکند که اهل دنیا از اهل حقّی از حد حقّی قدم بیرون  
نستواند نهاد

Written in ordinary Indian Nasta'liq.

The name of the scribe is given at the end of the first daftar:—

مولوي عبد الرحمن ساکن جہالو در مدرسه میر فصل علي  
صاحب ساکن میمن

The MS. is dated in the colophon the 22nd Shawwāl, A.H. 1206.

### No. 78.

fol. 545; lines 19; size  $8\frac{3}{4} \times 6$ ;  $6\frac{1}{4} \times 3\frac{1}{4}$ .

حلّ مشنوي

### HALL-I-MASNAWÎ.

A complete commentary on the six daftars of the Masnawî, by Afdal of Ilahâbâd افضل الہابادی. See Ethé, Bodl., No. 671, and Rieu, p. 592, where copies of the commentary only on the first daftar are noticed.

Begins—

مر خدا را شکر کنز لطف قوي  
داد توفيقم بعل مشنوي

Muhammad Afzal of Ilahâbâd was born on the 9th Rabi' I., A.H. 1038 = A.D. 1628, at Sayyidpâr, in the vicinity of Gâzipâr, and subsequently settled in Ilahâbâd, where he died on the 15th Dîl Hâjj, A.H. 1124 = A.D. 1712, at the age of eighty-seven. Besides this commentary, he is said to have left several other Persian and Arabic works. See *Miftâh-ut-Tawârikh*, p. 446 (Agra Ed., 1849).

fol. 1<sup>b</sup>-7<sup>a</sup>. The index of the first daftar.

In the introductory poem, the commentator mentions some of the minute points he has explained in this work, after which he gives a detailed account as to why the *Maṣnawî* was divided into six daftar.

fol. 13<sup>a</sup>-18<sup>a</sup>. Paraphrase of Jalâl-ud-Dîn Rûmî's Arabic preface, which begins as:—

هذا كتاب المشنوي المعنوي این کتاب مشنوي معنوي اسف  
و نسبت او بسوي معني بواسطه آنست ان

fol. 18<sup>a</sup>. Begins the commentary on the first daftar.

fol. 165<sup>b</sup>-169<sup>a</sup>. Index to the second daftar.

fol. 170<sup>b</sup>. Beginning of the *Khutbah* of the second daftar:—

وَأَنَّ مِنْ شَيْءٍ إِلَّا حَدَّثَنَا الْخُ  
نِيسْت هيچ چيزي مگر که نزد ماست الخ

fol. 171<sup>a</sup>. Begins the second daftar:—

مدتي این مشنوي تاخير شد الخ باید دانست که باعث این تاخير  
آنست که در تفصیلات الانس مذکور شده الخ

fol. 255<sup>b</sup>-262<sup>a</sup>. Index to the third daftar.

fol. 263<sup>b</sup>. Begins the third daftar with the *Khutbah*:—

الحکم جنود الله . حکم بکسر حاي مهمله و فتح کاف جمع  
حکمت است و حکمت عبارتست از علم و عمل الخ

fol. 339<sup>b</sup>-343<sup>b</sup>. Index of the fourth daftar.

fol. 344<sup>b</sup>. Begins the fourth daftar:—

الحمد لله حق حمده مپاس و متایش مر خدايراست چنانکه  
مزاوار مپاس و متایش اوست

fol. 408<sup>b</sup>-408<sup>b</sup>. Index to the fifth daftar.

fol. 409<sup>b</sup>. Begins the fifth daftar:—

و عنده مفاتيح القلوب نزيك ان خدامت كليدهاي دلها

fol. 471<sup>b</sup>-476<sup>a</sup>. Index of the sixth daftar.

fol. 477<sup>b</sup>. Begins the sixth daftar:—

كي بطوف حوله من لم يطف . . طوف گرد چيزي گشتن

In the prologue, the commentator says that he compiled the present work in A.H. 1104, at the age of sixty-seven, during the reign of 'Alamgir.

يكهزار و يكصد و چار از سنين  
بود از هجرت گذشته كابين حزين  
كه بشصت و هفت عمر او رسيد  
وانچه مقصود دل او بد بديد

The MS. ends with the following versified chronogram:—

خامه تاريخ ختم او بنوشت . . .  
بدو معني صحيفه افضل

A slip, attached in the beginning, bears the names of several other commentaries on the *Maṣnawī*, from which the author has taken his authority. (1) *Latā'if-i-Ma'nawī*, by 'Abd-ul-Latīf; (2) *Taṣṣīḥ-i-Maṣnawī*, by Mīr Muḥammad Hāshim, composed in A.H. 1122; and *Mukāshifāt-i-Raḍawī*, by Muḥammad Riḍā, compiled in A.H. 1084.

The above names are frequently quoted on the margin after the notes.

The text is introduced by the word *قوله* in red.

A note at the beginning of each daftar assigns the date on which it was commenced to be copied.

The colophon is dated, *Shā'bān*, A.H. 1206.

Written by Muḥammad 'Alīm-ud-Dīn bin Faṣīḥ-ud-Dīn al-Qanūjī

محمد علیم الدین بن فصیح الدین القنوجی

Ordinary firm Indian Nasta'liq, within coloured borders.

No. 79.

fol. 146; lines 11; size  $6\frac{3}{4} \times 4\frac{1}{4}$ ;  $5 \times 2\frac{1}{2}$ .

در مکنون

# DURR-I-MAKNÛN.

By 'Abd-ul-Fattāh-al-Husaynī-al-'Askarī.

سید عبد الفتاح الحسینی العسكري

Begins:—

الحمد لله الذي هدانا الى الصراط المستقيم الذي هو مرصاد  
المحققين العارفين الواصلين الذين و صلوا بالله العظيم ..

A selection from the Maṣnawī, with short explanations of the same, introduced throughout by the word در مکنون. Dedicated to Aurangzib.

The name of the work is given in the following line:—

نهادم نام این را در مکنون ...

'Abd-ul-Fattāh is also the author of a complete commentary on the Maṣnawī, styled مفتاح المعاني, which, according to A. Sprenger's Cat., p. 492, was collected by his pupil, Hidāyat-Ullah, in A.H. 1049 = A.D. 1639. A copy of the مفتاح المعاني is mentioned in Ethé, India Office Lib. Cat., No. 1103.

A work of the same style, which is a collection of Ṣāfi sayings and anecdotes, composed in A.H. 1151 = A.D. 1738 by 'Azīz-Ullah bin Sayyid Asad-Ullah al Ḥasanī al-Husaynī, is mentioned in Rieu Suppl., No. 21.

Written in fair Nasta'liq, within gold borders.

Not dated, apparently 18th century.

Scribe:— "مصدق علي تهتوي"

## No. 80.

fol. 146; lines 13; size  $4\frac{3}{4} \times 2\frac{3}{4}$ ;  $4 \times 1\frac{3}{4}$ .

The same.

Another copy of the same, slightly defective at the beginning, one folio containing only seven lines is wanting at the beginning, and the MS. opens thus:—

هم الغالبون — بعد هذا نموده مي آيد که چون سعادت ابدی  
و دولت سرمدی نامزد این خاکپای آل

Written in Nim *Shikastah*, within gold borders.

Dated 29th Muhurram, A.H. 1077.

Scribe

حقیق الله

## No. 81.

fol. 488; lines 19; size  $10\frac{1}{2} \times 6$ ;  $8\frac{1}{2} \times 4$ .

شرح مثنوی

SHARH-I-MASNAWÎ.

Another commentary on the difficult verses of the *Masnavi*, by *Khawajah-A'yyub Parsa*.

See *Ethé, Bodl.*, No. 670, and *Browne's Camb. Univ. Cat.*, p. 326.

Begins:—

حمد لایعصى و ثنائى نامنتها مر ملكي را که ني وجود عشاق  
در خلوتکده وحدت نغمه سراي اسرار احديت و اخبار واحدیت  
اوست.

The name of the author mentioned in the preface of this copy is only **ایوب**. The work was compiled in A.H. 1120 = A.D. 1708, as will appear from the following versified chronogram on fol. 2<sup>a</sup> :—

یافت شرح مشنوی مولوی  
خلعت اتمام از لطف خدا  
گفت تاریخش بگوش دل خرد  
طرفه شرح معنوی جانفزا

The explanations of the text are verified by quotations from the Qurân and Hadîş.

fol. 2<sup>a</sup>. Begins the commentary on the first line:—

بشنو از لی چون حکایت میکند . . . الخ بشنو خطاب عام است  
و در تصدیق کتاب باین خطاب اشارت نیست لطیف بتقدیم علم الیقین  
و سبق شریعت بر طریقت و حقیقت

fol. 140<sup>b</sup>. Begins the second daftar:—

مدتی این مشنوی تاخیر شد . . . الخ وجه تاخیر بحسب حقیقت  
آنچه مولانا در ابیایات آورده تصریح فرموده

fol. 226<sup>b</sup>. The third daftar, beginning:—

ای ضیاء الحق حسام الدین بیار . . . الخ لفظ بیار مربوط با مصراع  
ثانی یعنی بیار این میوم دفتر و همت بکار بر اتمام

fol. 328<sup>b</sup>. The fourth daftar, begins:—

همت عالی تو ای مرتجا . . . الخ مرتجی بالضم امید داشته  
شده . . . چون چنین خواهی خدا خواهد چنین الخ . . . روزی  
حضرت مولانا در معنی این میفرمودند که حق تعالی خواست  
بندگان خاص خود را

fol. 368<sup>b</sup>. The fifth daftar, begins:—

شه حسام الدین که نور انجم است . . . سفر بالكسر کتاب و نامه

fol. 414<sup>a</sup>. The sixth daftar begins :—

بیشکش بهر رضایت میکشم .. الخ یعنی بیشک مشغولی را برای  
رضای تو میکشم

Written in ordinary Indian Nasta'liq, within coloured borders.

The text is written in red.

The colophon of the second daftar is dated Jamâdi I, A.H. 1148.

### No. 82.

fol. 391; lines 29; size  $13 \times 8\frac{1}{2}$ ;  $10\frac{1}{2} \times 6$ .

شرح مثنوی

### SHARH-I-MASNAWÎ.

Another commentary on the Masnawî, complete in two separate volumes, each containing three daftars, by Maulânâ 'Abd-ul-'Alî, known as Bahr-ul-'Ulûm, "The Sea of Knowledge."

First three daftars.

#### Daftar I.

Begins with an Arabic preface of the commentator.

الحمد لله للذي استأثر في حجاب غيبه الخ

Maulânâ 'Abd-ul-'Alî بن مولانا نظام الدين بن مولانا قطب الدين السهالوي, of Sihâl in Lucknow, was one of the most distinguished Oriental scholars of the nineteenth century in India. His grandfather, Maulânâ Quṭb-ud-Dîn, a man of great distinction, is the author of the famous work کتاب تلویحات, while his father, Mullâ Nizâm-ud-Dîn (d. A.H. 1161 = A.D. 1748), has left several important works such as :—

حاشیه شرح هدایتہ الحکمہ مصنفہ علامہ صدر الدین شیرازی

شرح مبارزه  
 حاشیه شمس بازغه  
 صبح صادق شرح منار  
 شرح مسلم النبوت  
 ملفوظات شاه عبد الرزاق هانسی  
 حاشیه شرح عقاید دوانی

On the death of his father, 'Abd-ul-'Alī began to receive his education under Mullā Kamāl-ud-Dīn Sihālāwī (d. 13th Muḥarram, 1275 A.H.), the favourite pupil of his father, and the author of—

حاشیه کمالیه بر شرح عقاید جلالیه  
 شرح کبریست احمر  
 عروة الوثقی  
 تعلیقات حاشیه زاهدیه بر شرح تهذیب جلالیه

'Abd-ul-'Alī at first travelled to *Shāh Jahānpūr*, where he was honourably received by *Hāfiẓ Rahmat Khān*, a nobleman of that city. On the death of *Rahmat Khān*, 'Abd-ul-'Alī was called to *Rāmpūr* by *Nawāb Fayḍ-Ullāh Khān*, the *Jāgirdār* of *Rāmpūr* (A.H. 1187–1209 = A.D. 1774–1794). After a short stay here, he came to *Buhār* in *Bengal* at the request of *Munshī Ṣadr-ud-Dīn*, to give lessons to the students of his *Madrasah*; but a slight displeasure between *Ṣadr-ud-Dīn* and 'Abd-ul-'Alī caused the latter's removal to *Madrās*, where he was appointed by *Muḥammad 'Alī Khān*, the *Nawāb* of *Karnatic* (d. A.H. 1210 = A.D. 1795), to teach the students of his *Madrasah*. It was here that 'Abd-ul-'Alī received the title of *Baḥr-ul-'Ulūm* from the *Nawāb*. On the death of *Muḥammad 'Alī Khān*, 'Abd-ul-'Alī continued to enjoy the same favour from the *Nawāb's* eldest son, 'Umdat-ul-Umarā (d. A.H. 1216 = A.D. 1801), and 'Azīm-ud-Daulah (d. A.H. 1235 = A.D. 1819), the nephew and successor of 'Umdat-ul-Umarā. Here he died on the 12th *Rajab*, A.H. 1235 = A.D. 1819. Beside the present work, he is the author of several Arabic and Persian works, such as :—

ارکان اربعه در فقه  
 حاشیه بر حاشیه زاهدیه بر شرح تهذیب جلالیه  
 حواشی ثلاثه بر حاشیه زاهدیه  
 شرح مسلم



فواتح الرحموت شرح مسلم الشبوت  
 تكملة بر شرح ملا نظام الدين بر تحرير ابن همام  
 تنوير الابصار شرح فارسي منار  
 حاشیه بر شرح صدرای شیرازی  
 شرح هداية الصرف  
 رساله در احوال قیامت  
 رساله توحید  
 شرح مواقف قدیمه و جدیده

The commentator in the beginning quotes Jāmi, and frequently refers to 'Abd-ul-Latif, and also in some places to Muḥammad Riḍā and Aḥlāl Ilahābādī. (See Nos. 76 and 78 respectively.)

The text is introduced by the word قوله.

fol. 2<sup>a</sup>. Begins the commentary on the first daftar:—

بشنو از ني چون حکايت ميکند الخ في البيتين عارف سامي  
 شيخ عبد الرحمن جامي قدس سره در شرح اين ميفرمايد که  
 مراد از ني انسان کامل و مکمل الخ

fol. 138<sup>b</sup>. Begins the second daftar:—

مدتي اين مشنوي تاخير شد— وجه تاخير افتادن در تصنيف  
 مشنوي از مضراع ثاني معلوم شد که براي ظهور اسرار که لایق الخ

fol. 266<sup>b</sup>. Begins the third daftar:—

اي ضياء الحق حسام الدين بيار— امر فرمودند باوردن ميوم  
 دفتر و حالانکه ارنده نفس نفيس مولوي است قدس سره

This volume is dated the 16th Shawwāl, A.H. 1235.

## No. 83.

fol. 282; lines and size same as above.

The last three daftars of the above.

fol. 1<sup>b</sup>. Begins the fourth daftar:—

مثنوی پویان کشنده ناپدید — ظاهر آنست که مراد از کشنده  
ذات حق است

fol. 94<sup>b</sup>. Begins the fifth daftar:—

طالب آغاز سفر پنجم است — سفر بالکسر مین و مکون فاء  
است بمعنی دفتر

fol. 193<sup>b</sup>. Begins the sixth daftar:—

کی بطوف حوله من لم یطیف — در قاموس مذکور است الخ

Written in ordinary Nasta'liq.

In the colophon, written in the same hand, it is said that this copy was copied from the commentator's autograph copy:—

نقل شرح مثنوی . . . . که تصنیف مولنا عبدالعلی . . . این  
مولنا نظام الدین . . . . از مسوده دستخطی مولنا مدوح که  
مصنف این شرح اند در عهد سلطنت ابوالمظفر غازي الدین  
حیدر بادشاه در دارالامارت لکنو بحسب فرمایش . . . امجد  
علی خان صاحب بتاریخ پنجم شهر رمضان المبارک ۱۲۶۶ هجری  
بخط . . روشن لال

## No. 84.

fol. 377; lines 45; size  $14 \times 9$ ;  $11\frac{1}{2} \times 6\frac{1}{2}$ .

The same.

Another complete copy of the above, by the same 'Abd-ul-'Alī.

fol. 1<sup>b</sup>. Begins the first daftar.

fol. 88<sup>b</sup>. The second daftar.

fol. 175<sup>b</sup>. The third daftar.

fol. 234<sup>b</sup>. The fourth daftar.

fol. 285<sup>b</sup>. The fifth daftar.

fol. 335<sup>b</sup>. The sixth daftar.

Scanty notes on the margin are found in different hands.

Written in a firm learned Nasta'liq, within coloured borders.

Not dated, apparently 19th century.

## No. 85.

fol. 173; lines 23-25; size  $11 \times 6\frac{1}{2}$ ;  $8 \times 4$ .

منتخب قادري

## MUNTAKHAB-I-QÂDIRÎ.

An extract, made by one Hayât 'Alī in A.H. 1220, from Shâh Wali Muḥammad Akbarâbâdî's *Makhzan-ul-Asrâr*, a commentary on the *Maḡnawî*, which was compiled in A.H. 1140 = A.D. 1727. (See Sprenger, *Oude Cat.*, p. 495. W. Pertsch, *Berlin Cat.*, pp. 791 and 792, and Ethé, *India Office Lib. Cat.*, No. 1107.)

fol. 1<sup>b</sup>. The preface of Hayât 'Alī.

Begins:—

حمد بپند و سپاس بپند مزاور بارکاره آرامکه ارای (?)  
خلوتکده عیب که بمظا هر گوناگون و صور رنگارنگ ظهور نموده

In this preface, Hayât 'Alī says that his first intention was to transcribe a copy of the *Makhzan-ul-Asrâr* itself; but the only copy he

could procure at that time was full of mistakes and illegibly written by some illiterate Hindû. So he preferred to make the present extract, and named it *Muntakhab-i-Qâdirî*, after the holy saint *Shaykh* 'Abd-ul-Qâdir Jilânî, of whom he was a follower.

fol. 2<sup>a</sup>. Begins the preface of *Shâh Walî Muḥammad*.

سپاس و ستایش مر حضرت وجود مطلق را که بصور اجناس  
و انواع تشفیصات علی الدوام موجود و مشهود اوست

In this, Walî Muḥammad says that he has taken utmost care to explain the hidden meanings and the deep sense of those difficult verses of the *Maṣnawî* which were not understood and therefore omitted by other commentators.

The names of Jāmî and Muḥammad Ridâ frequently occur in the present work.

fol. 2<sup>b</sup>. The commentary begins with the initial line of the *Maṣnawî* :—

بشنو از لی چون حکایت میکند — معیش همانست که حضرت  
مولوی جامی قدس سره نوشته اند که لی را با واصلان کامل و کاملان  
مکمل که از خود و خلق فانی شده اند

Written in two different hands.

fol. 1<sup>b</sup>–158<sup>b</sup>. Ordinary Indian Nasta'liq.

fol. 159<sup>a</sup> to the end in *Shikast*.

Dated, 14th *Shawwâl*, A.H. 1224.

# No. 86.

fol. 97; lines 11; size 10 × 6; 8 × 4½.

جواهر مولوی و لالی مثنوی

JAWÂHIR-I-MAULAWÎ-WA-  
LAÂLI-I-MASNAWÎ.

A short selection from the *Maṣnawî*.

By ابو بكر الشاشي Abû Bakr-Shâshî.

Two persons named زين الدين ابو بكر are mentioned in نشاطات and other Tadkiras, but none is called شاشي.

Begins :—

الصد لله حمد الشاكرين و الصلوة علي خير الذاكرين محمد وآله  
الطاهرين الطيبين اجمعين بعد اذان ميگويد شيخ الشيوخ قطب  
العارفين . . . زين الملة و الدين مولانا ابو بكر الشاشي قدم مره

In the introduction, prefixed by some unknown person, it is said that Abû Bakr Shâshî, who is called ابو بكر شاشي, was requested by some of his intimate friends to make a selection from the Maṣnawî, and to arrange it from the standpoint of the Sûfis; but out of respect he did not dare do it until, as it is said, he was ordered in one of his dreams by Maulawî Rûmî to do it. So he made this extract and divided it into sixty-three chapters, some of which are enumerated in Ethé, India Office Lib. Cat., No. 1087.

The selection of the Maṣnawî begins on fol. 2<sup>b</sup> with the initial line of the first daftar.

This copy contains only sixty-one chapters.

fol. 1<sup>a</sup> contains the autograph and seal of Badr-ud-Daulah Shuja'-ul-Mulk Muḥammad Sa'adatmand Khân, Bahâdur Asad Jang, dated A.H. 1239.

The colophon reads :—

تمت تمام شد در بلدة پشاور در دولتهائے مرزا خوشحال بیگ  
بتاریخ ششم شهر ماه محرم

۱۰۸۹  
read (شهر محرم) سنه

The last folio bears a signet and seal, dated A.H. 1094, of one محمد مظفر.

Written in fine Nasta'liq, within gold-coloured borders, with two double-page decorated 'unwâns.

## No. 87.

fol. 270; centre column 21 lines; marginal column 16 lines.

Size  $10\frac{1}{4} \times 6$ ;  $6\frac{3}{4} \times 4$ .

دیوان جلال الدین رومی

## DÎWÂN-I-JALÂL-UD-DÎN-RÛMÎ.

Usually styled as *Diwân-i-Shams-i-Tabriz*.

Begins—

(?) گيرد ذرها نه ان آفتاب خوش لقا

صد ذر كي دلربا كانها نبودش زابتدا

Maulawî Rûmî has adopted in the *diwân* the *takhalluṣ* of *Shams-i-Tabrizî* after the name of his spiritual guide *Shams-ud-Dîn Tabriz*. Hence it is also called *Diwân-i-Shams Tabriz* دیوان شمس تبریز.

This copy begins without any preface, and the initial line does not correspond with any of the other copies, some of which have a preface by some anonymous editor who compiled it in Rabi' I., A.H. 817 = A.D. 1414. See Rieu, p. 593; Rieu Suppl., Nos. 243-4; Ethé, Bodl., col. 522; Ethé, India Office Lib. Cat., No. 1109; G. Flügel, I, p. 522; Sprenger, Oude Cat., p. 497; Leyden Cat., vol. ii., p. 113; Gotha Cat., p. 69; Munich Cat., p. 16; St. Petersburg Cat., p. 214, and Hammer Redekunste, p. 172. For extracts, see Krafft, p. 65. Select poems have been edited, with a translation in German verse by V. von Rosenzweig, Vienna, 1838. An edition has been lithographed in Lucknow, 1878, with the title, *Diwân-i-Hadrat-i-Shams Tabriz*.

The *Rubâ'iyât* mentioned in other copies are not found in this MS., and a very few *Tarkîb*-bands are found on one or two folios.

Folios are missing after fol. 1 and 160.

Written in fine and beautiful *Nasta'liq*, within gold and coloured borders, with a single-page decoration in the beginning.

The colophon is dated, *Shahbân*, A.H. 1017.

Scribe, Majd-ud-Dîn محمد الدین محمد الحسینی الکاشانی

## No. 88.

fol. 101; lines 12; size  $10\frac{3}{4} \times 8\frac{1}{2}$ ;  $8 \times 5\frac{1}{2}$ .

دیوان امامی

## THE DÎWÂN OF IMÂMÎ.

Beginning—

مهر گه در جهان جان بعون مبدع اشیا  
مساغت قطع میگردم ز لا تا حضرت الا

Imâmî, with his full name ابو محمد بن ابو بکر عثمان امامی الهروی was originally of Herât, but spent the greater portion of his life in Kirmân and Isfahân. He was one of the most learned poets of Khurâsân, and the noble Qâdî family of Herât is said to be descended from him. He was a contemporary of Shaykh Sa'di, and Khwâjah Majd-ud-Dîn Hamgar. Daulat Shâh, on the authority of the author of the *Nuzhat-ul-Qulûb*, narrates that the four distinguished scholars, viz., Khwâjah Shams-ud-Dîn Muḥammad, known as Ṣâhib-i-Dîwân, Malik Mu'in-ud-Dîn Parwânâh (who was the governor of Rûm and died in A.H. 677 = A.D. 1274. See Rieu, p. 594), Maulânâ Nûr-ud-Dîn Raṣṣî and Malik Iftikhâr-ud-Dîn Kirmânî, on consultation with each other, sent a Qit'ah to Majd-i-Hamgar, in which they asked his opinion about the poetical compositions of Imâmî, Sa'di, and even about his own—

ز شعر تو و سعدی و امامی  
کدامین به پسندند اندرین بوم

and Majd-i-Hamgar exaggerated the merits of Imâmî to such a degree that he gave him preference over all, and even over Sa'di, and decided the question in the following Rubâ'î.

ما کرچه بنطق طوطی خوش نسیم  
بر شکر گفتہای سعدی مگسیم  
در شیوہ شاعری باجماع امم  
هرگز من و سعدی بامامی نرمیم

Imâmi flourished during the time of the Atâbaks of Fârs, to whose praise he addressed several Qasîdas. A beautiful Qasîdah, which he addressed to his patron, Fakhrul Mulk, is quoted in Daulat Shâh.

Imâmi died, according to Taqî Kâshî (Oude Cat., p. 17) and the author of the *Shuhuf-i-Ibrâhîm*, in A.H. 686 = A.D. 1277. The author of the *Majma'ul-Fusahâ*, vol. i., p. 98, places the poet's death in A.H. 676 = A.D. 1277, while the author of the *Miftâh-ut-Tawârikh* fixes it in A.H. 680 = A.D. 1281.

Notices of Imâmi's life will be found in *Makhzan-ul-Garâ'ib*, fol. 14; *Yad-i-Baydâ*, fol. 8; *Mir'at-ul-Khiyâl*, p. 50; and *Taqî Auhadî*, fol. 64. See also Rieu Suppl., No. 213, ii.; *Ethé*, Bodl. Lib. Cat., No. 676; and *Sprenger*, Oude Cat., p. 439, where other copies of the *diwân* are mentioned.

This copy of the *diwân* contains Qasîdas, *Gazals*, *Muqatt'ât* and *Rubâ'is*.

The *Rubâ'is* begin on fol. 94<sup>a</sup>, as in the Bodl. Lib. copy:—

گه جان تن و گه تن جانت خوانم  
 گه آئینه هر دو جهانت خوانم  
 سر نفس اربدانی از حکمت نفس  
 در هر نفس آنچه خواهی آنت خوانم

The fly-leaf bears the signature of H. Blochmann, dated 1868, with a note: "Copied from the MS. in the A. S. Bengal."

Written in a clear Nasta'liq.

No. 89.

full. 49; lines 17; size  $7\frac{3}{4} \times 4\frac{3}{4}$ ;  $5 \times 2\frac{1}{2}$ .

دیوان عراقی

DÎWÂN-I-'IRÂQÎ.

Beginning as in Rieu, ii., p. 594.



ای جلالت فرش عزت جاودان انداخته  
 کوی در میدان وحدت کامران انداخته  
 رایت مهر جلالت لایزال افراشته  
 سایه چتر جلالت جاودان انداخته

Fakhr-ud-Dīn Ibrāhīm bin Shahriyār 'Irāqī ابراهیم الدین فخر الدین، one of the greatest mystic poets of his age, was born in the village Maḥal, in the A'lam district of Hamadān (see G. Browne's *Biographies of Persian Poets*, translated from the *Tārikh-i-Guzīdah*). At an early age he learned the Qurān by heart, and recited it with such pathos and melody, says Jāmī, that the people of Hamadān were charmed with the sweetness of his voice. He was educated in several well-known madrasahs of his native place, and became a pupil of the great Ṣūfī, Shihāb-ud-Dīn Suhrawardī, at whose instructions he came to India and settled in Multān under the spiritual care of Shaykh Bahā-ud-Dīn Zakariyyā of Multān (d. A.H. 666 = A.D. 1267), who gave his daughter in marriage to 'Irāqī. The issue of the marriage was a son, whom the poet named Kabīr-ud-Dīn. Bahā-ud-Dīn, on his death-bed, appointed 'Irāqī his successor. After a long sojourn of twenty-five years in India, 'Irāqī proceeded on a pilgrimage to Mecca, and then visited Rūm, where he came in contact with Ṣadr-ud-Dīn Qūniyawī (d. A.H. 672 = A.D. 1273) and wrote his well-known Ṣūfī tract, *Lama'at*. Here Mu'in-ud-Dīn Parwānah, the governor of Rūm, who died in A.H. 677 = A.D. 1278, entertained high regards for 'Irāqī, and is said to have become his disciple. From Rūm 'Irāqī travelled to Egypt, where the then reigning king took him as his spiritual guide, and appointed him the Shaykh-ash-Shuyūkh of Egypt. Subsequently the poet retired to Damascus, and after staying there for six months, he was joined by his son Kabīr-ud-Dīn, in whose company he passed only a few happy days, and died, according to *Tārikh-i-Guzīdah*, in the Jabal-us-Ṣāliḥ, in Syria, in A.H. 686 = A.D. 1287, or, according to *Nafahat*, p. 700, on the 8th Dīlqa'ad, A.H. 688 = A.D. 1289. This is followed by *Majālis-ul-Ushshāq*, fol. 108<sup>a</sup>; *Haft Iqlīm*; *Khulāṣat-ul-Afkār*, fol. 123<sup>a</sup>; *Ṣuḥuf-i-Ibrāhīm*, fol. 594<sup>b</sup>; *Riyāḍ-ush-Shu'arā*, fol. 256<sup>b</sup>; and *Mir'āt-ul-Khiyāl*, fol. 63. Daulat Shāh, p. 215, however, places the poet's death in A.H. 709 = A.D. 1309, which is adopted by Taqī Kāshī, *Oude Cat.*, p. 17, and Taqī Anḥadī, fol. 444<sup>b</sup>.

The diwān consists of Qasīdas, Ġazals, Tarjībānds, Qit'as, and Marāṣīs without any alphabetical order.

fol. 1<sup>b</sup>. Qasīdas.

fol. 8<sup>b</sup>. Tarjī'bands beginning:—

الوس تلالوت بدمام  
ام شوموس تهللت لغمام

The burden runs thus:—

که همه اوست هر چه هست یقین  
جان و جانان و دلبر و دل و دین

fol. 11<sup>b</sup>. Ġazals beginning:—

مرا از هر چه در عالم رخ دلداری اولی تر  
نظر چون میکنم باری بروی یار اولی تر

fol. 14<sup>b</sup>. Another series of Tarjī'bands, beginning:—

در جام جهان نمای اول  
شد نقش همه جهان مثل

The burden runs thus:—

می بین رخ جانفزای ماقی  
در جام جهان نمای باقی

fol. 19<sup>b</sup>–39<sup>a</sup>. Ġazals and Qit'as intermixed; beginning:—

لقد اطلعت من قید الفراقی  
فمالي لم اطاء سبع الطباقی

First four of these Ġazals consist of alternate Arabic and Persian verses.

fol. 39<sup>a</sup>. Rubā'is, wrongly styled here as Qit'as; beginning:—

ای زندگی تو و توانم همه تو  
جانی و دلی ای دل و جانم همه تو

fol. 43<sup>a</sup>. Marṣiyah, or elegy written on the death of Shaykh Bahā-ud-Dīn Zakariyyā, with the following heading:—

این مرثیه ایست که شیخ فخر الدین عراقی گفته است در فراق  
شیخ خود بعد از وفات شیخ بهاء الدین زکریا رحمة الله علیه

Beginning—

کارم از دمست رفت و دمست از کار  
دیده بی نور ماند و دل بی یار

fol. 45<sup>b</sup>–49<sup>b</sup>. Qasidas and Gazals intermixed.

This copy ends with the following line:—

عراقی خود ندارد چشم ورره  
رخس خورشید تابان می نماید

For other copies, see Sprenger, *Oude Cat.*, p. 440; Rien, p. 593; Ethé, *Bodl. Lib. Cat.*, No. 680; Ethé, *India Office Lib. Cat.*, No. 1116; and Rosen, *Persian MSS.*, pp. 203–205.

Written in ordinary clear Nasta'liq.

Not dated, apparently 17th century.

### No. 90.

fol. 44; lines 16–18; size  $8 \times 4\frac{3}{4}$ ;  $5\frac{3}{4} \times 3\frac{1}{2}$ .

دیوان مجد همگر

## THE DÎWÂN OF MAJD-UD-DÎN HAMGAR.

Beginning—

کجاست در همه ملک جهان سلیمانی  
که مهر دل نسپارد بدمست شیطانی

خواجه مجدالدین هبیب الله معروف به *Khawajah Majd-ud-Din* better known as *Majd-i-Hamgar*, was a contemporary and a fellow-citizen of the celebrated Sa'di of *Shîrâz*. Besides being recognised as an authority in Persian poetry, he was noted for his eloquence and his calligraphy. *Majd-ud-Din* is said to have traced his origin to *Anûshirwân*, and this statement is strongly supported by *Daulat Shâh*, who says that, owing to his high lineage, the poet was highly respected

by the kings and nobles of his age, and freely associated with them; but the word Hamgar (which generally means a "weaver"), after the name of the poet, throws at least some doubt on the correctness of the statement regarding his origin. Taqī Kāshī (Oude Cat., p. 17), distinctly designates the poet as Khwājah Majd-ud-Dīn Hibat-Ullah ibn Hamkar. A grandson of this Majd-ud-Dīn, who transcribed some Rubā'is of the poet in A.H. 697 = A.D. 1297 (see Rieu Suppl., No. 211, vii.), calls himself Ishāq bin Qiwaṃ Muḥammad Hamgar. From this we can conclude that Hamgar was the family epithet of the poet.

Majd-ud-Dīn was in high favour with the Atābak of Fārs, Sa'd bin Abū Bakr bin Zingī, to whom he was a panegyrist. After the death of this prince he went to Yazd, and thence to Isfahān, where he was warmly received by the great Ṣāhib-i-Diṡān Khwājah Shams-ud-Dīn Muḥammad and his son Khwājah Bahā-ud-Dīn. Majd-ud-Dīn was a constant companion of Bahā-ud-Dīn. He addressed several panegyric Qaṣidas to these Khwājas, and composed a beautiful elegy on the occasion of Bahā-ud-Dīn's death.

Āzād Bilgramī, in his Khazāna-i-Āmirah, narrates that one day Majd-ud-Dīn, while in the company of Bahā-ud-Dīn, daringly said that he could finish the "Saljūq Nāmah" in one day.\* The poet, kept to his word by Bahā-ud-Dīn, completed the work within a few hours in A.H. 669 = A.D. 1270, as would appear from the following verses of a Qit'ah (quoted in the Khazāna-i-Āmirah), which the poet composed to commemorate its completion:—

چند ساعت روزی کم از دو دانگ شبی  
کتاب قصه سلجوقنامه کرد تمام  
بسال ششصد و شصت و نه از حساب عرب  
شب دو شنبه و فرخنده سلجق ماه صیام

Except Āzād, no other biographer mentions any Saljūq Nāmah composed by this Majd-ud-Dīn. One Saljūq Nāmah, composed by Zahir-ud-Dīn of Nishāpūr, is mentioned in H. Kh., vol. iii., p. 606. (See also Rieu, vol. ii., p. 849\*.)

According to Taqī Kāshī (Oude Cat., pp. 17 and 478), Majd-ud-Dīn died in A.H. 686 = A.D. 1287. See also Ethé, Bodl. Lib. Cat., Nos. 678 and 679, where copies of his diwān are mentioned, and Rieu Suppl., No. 211, ii., iv. and vii.

\* By this "Saljūq Nāmah" the poet probably meant the big poetical history of the Saljūqī Dynasty composed by Qānī, who was living in Qāniyah in A.H. 672. (See Rieu, ii. p. 583\*.)

Notices on his life will be found in Daulat Shâh, p. 176; Taqî Auhadî, fol. 644; Haft Iqlîm, fol. 65; Riyâd-ush-Shu'arâ, fol. 368; Mir'ât-ul-Khiyâl, p. 54; Makhzan-ul-Garâ'ib, fol. 751; Âtash-Kadah, p. 390; Majma'-ul-Fuṣṣahâ, vol. i., pp. 594-8.

This copy of the diwân contains for the most part Qasidas intermixed with a few Ġazals without any alphabetical arrangement. The Rubâ'is and Qiṭ'as mentioned in Ethé, Bodl. Lib., copy No. 678, are wanting in this copy.

Written in fair Nasta'liq, within gold-ruled borders.

Not dated, apparently 16th century.

### No. 91.

fol. 281; lines (centre column) 9; marginal column (double) 21.

Size 13 × 8; 8 × 5.

كليات سعدي

### KULLIYÂT-I-SA'DÎ.

The complete works of Shaykh Musharrif-ud-Dîn Muṣliḥ b. 'Abd-Ullah Sa'dî, شيخ مشرف الدين مصلح بن عبدالله سعدي الشيرازي who was born about A.H. 580 = A.D. 1184 in Shîrâz. He derived his poetical name from the Atâbak of Fârs, Sa'd bin Zingî, d. A.H. 623 = A.D. 1226, to whose service his father 'Abd-Ullah is said to have been attached. This monarch conceived a great affection for the young Muṣliḥ-ud-Dîn, and on the death of the poet's father took him under his care and sent him to the Nizâmiyah Madrasah to prosecute his studies under the guidance of Abul Faraj bin Jauzi, d. A.H. 597 = A.D. 1200. After a careful study of philosophy and religious dogmas, he turned his attention towards Şûfism, and became the disciple of the celebrated saint, Shaykh Shihâb-ud-Dîn 'Umar Suhrawardî, who died in A.H. 632 = A.D. 1234.

Daulat Shâh, Amin Râzi, and several others, assert that Sa'dî was a disciple of Shaykh 'Abdul-Qâdir Gîlânî (who died in A.H. 561 = A.D. 1165), and that the poet accompanied him on his pilgrimage to Mecca. But this seems to be erroneous, since Hamdullah Mustaufî, in his Târîkh-i-Guzidah, written forty years later, assigns the poet's death

to the 17th *Dil Hāj*j, A.H. 690 = A.D. 1291, while Taqī Aḥḥādī, Jāmf, Amīn Rāzī, and many others, assert that Sa'dī died in A.H. 691; and even if it be granted that the poet lived for 120 years, as asserted by some, the date of his birth would fall 9 or 10 years after the death of 'Abdul Qādir Gīlānī. The above statement seems to have been based on a very common reading of the second story of chapter second in *Gulistān*, which runs:—

عبدالقادری گیلانی را  
رحمة الله علیه دیدم که در حرم کعبه روی بر حصا نهاده همیگفت  
but on consulting an old and correct copy of the *Gulistān*, it will be seen that the story runs thus عبدالقادری گیلانی را رحمة الله علیه دیدند . . . . .  
Taqī Aḥḥādī, however, says that Sa'dī was a disciple of شیخ اوحید الدین عبدالله بن ضیاء الدین مسعود بلبانی الکاذرونی الفارسی d. 673 = A.D. 1274 (see *Majma'ul Fuṣahā*, p. 338), but this is not supported by any other *Tadkīrah*.

After completing his studies he went on distant travels, and is said to have visited even India, as mentioned by him in the eighth chapter of the *Būstān* :—

بیتی دیدم از عاج در مومنات  
مرصع چو در جاهلیت منات . . . . .

Again he goes on to say—

بهند آمدم بعد از آن رستخیز  
وز آنجا براه یمن تا حجیز

He went on pilgrimages to Mecca not less than fourteen times, and on most occasions on foot, and is said to have served for a long time as a water-carrier at Jerusalem and in Syria, giving water to travellers and pilgrims. He passed his last days in his native place, *Shirāz*, where he died and is buried. His tomb is still known as Sa'dīyah. It is asserted by some that Sa'dī was the first poet who composed *Hindūstānī* verses, and examples of such verses, bearing the poet's name, are also given to us; but save and except his travels in India, in the course of which he probably acquired some knowledge of that language, there is no substantial evidence to support the assertion.

His two masterpieces, the *Būstān* and the *Gulistān*, composed in A.H. 655 = A.D. 1257 and A.H. 656 = A.D. 1258 respectively, and dedicated to the reigning Atābak, Abū Bakr b. Sa'd b. Zingī (A.H. 623-658 = A.D. 1226-1259) have immortalised the poet's name. 'Alī b. Aḥmad b.

Bisutân was the first man who collected and arranged the works of this most famous of Persian authors.

For notices on Sa'di's life and his works, see Daulat Shâh, Browne's Edn., pp. 202-210; Haft Iqlim, fol. 63<sup>b</sup>; Taqî Auhâdî, fol. 290<sup>b</sup>; Khulâsat-ul-Afkâr, fol. 74<sup>b</sup>; Nafahât-ul-Uns, Cal. Edn., p. 699; Khazâna-i-'Âmirah, fol. 185<sup>a</sup>; Riyâd-ush-Shu'arâ, fol. 166<sup>b</sup>; Makhzan-ul-Garâ'ib, fol. 221; Âtash-Kadah, p. 360; Şuhuf-i-Ibrâhîm, fol. 414<sup>a</sup>; Nash-tar-i-'Ishq, fol. 754; Mirât-ul-Khiyâl, Cal. Edn., p. 61; Habîb-us-Siyar, vol. ii., Juz. 4, p. 130; Majâlis-ul-'Ushshâq, fol. 111<sup>a</sup>, and Majma'-ul-Fusahâ, p. 244. For his life and works see also Rieu, pp. 595-608; Sprenger's Oude Cat., p. 545; Ethé, Bodl. Lib. Cat., Nos. 681-748; Ethé, India Office Lib. Cat., Nos. 1117-1185; W. Pertsch, p. 88; and Berlin Cat., pp. 800-826; G. Flügel, vol. i., p. 527; Cat. des MSS. et Xylographes, p. 337; Rosen, Persian MSS., pp. 175-202; J. Aumer, p. 16; Onseley Biogr. Notices, p. 5; Wiener Jahrbücher, vol. 64; Anzeigeblatt, p. 5; and especially Cholmogorole, in the "Gelehrte Denkschriften der Kasaner Universität," 1865, p. 525, and 1867 (reprinted Kasan, 1867); and Dr. W. Bacher, Sadi-Studien, in "Zeitschrift der D. M. G.," vol. 30, pp. 81-106; and Sadi's Aphorismen und Sinngedichte, Strassburg, 1879 (with Fleischer's critical remarks in "Zeitschrift der D. M. G.," vol. 34, pp. 389-402); compare also F. Nève, Le poëte Sadi, Louvain, 1881, and Ethé, Die mystische, didaktische und lyrische Poesie etc. der Perser, Hamburg, 1888, pp. 31-37, and Ethé, India Office Cat., Nos. 117-185, and Encyclopaedia Britannica, Ninth Edn., vol. xxi., p. 142, etc.

The Kulliyât has been printed and lithographed in Calcutta, 1791-1795, by J. H. Harrington, in two volumes; in Bombay, A.H. 1226, 1267, 1280, etc.; Dehli, A.H. 1269; Cawnpur, A.H. 1280; Lucknow, A.H. 1287; Tabriz, A.H. 1257 and 1264; Tehran, A.H. 1263 and 1268, etc.

Contents of the Kulliyât:—

A. Centre column.

fol. 4<sup>b</sup>. Preface of 'Alî b. Aḥmad b. Abû Naṣr (in some copies Abû Bakr) b. Bisutân, who collected and arranged the gazals of Sa'di alphabetically in A.H. 726 = A.D. 1325, and subsequently improved the same in A.H. 734 = A.D. 1333, with an alphabetical ind. x. See Rieu, p. 596.

The preface has been translated into English by J. H. Harrington in the Calcutta Edn., pp. 24-26.

The preface در تقویر دیباچه begins:—

شکر و سپاس معبود را جلت قدرته که آفریننده مخلوقات

عالمیست



## I.

fol. 8<sup>b</sup>. First Risālah.

Beginning—

مپاس بیغایت و متایش بی نهایت آفریدگارِ پرآجل جلاله و  
عم نواله که از کمال موجودات در دریای وجود

## II.

fol. 18<sup>a</sup>. Second Risālah (رساله ثانی در مجلس پنجمانه) the five majlis or homilies.

Beginning—

الصد لله الذي خلق الوجود من عدم  
فبدت علي صفاته النوار اسرار القدم

Ethé, Bodl. Lib. Cat., No. 681, ii., appears to have read the above verse as prose, and his “قَبَدَتْ” instead of “فَبَدَتْ” in our MS., spoils both the meaning and metre. The above Qasidah of ten lines contains Arabic and Persian verses alternately; on fol. 23<sup>b</sup> begins the second majlis (المجلس الثاني).

قال الله تعالي يا ايها الذين آمنوا اتقوا الله اي كسائي كه  
بوحدانيت حق جل و علا اقرار داريد

On fol. 31<sup>a</sup> is the third majlis (المجلس الثالث), beginning—

قال رسول الله صلي الله عليه و آله و سلم من اصبح و  
همومهم و احد كفاه الله تعالي هموم الدنيا و الاخرة . . . مهتر  
عالم و صيد بني آدم چنين ميخرمايد كه هر كس كه بامداد سر  
از جامه خواب بردارد

On fol. 35<sup>b</sup> begins the fourth majlis (المجلس الرابع)—

بسم الله الرحمن الرحيم بنام خدايست بيشاينده مهربان كه تا  
او نخواهد صبا پرده گل نشگفاند



On fol. 43<sup>b</sup> is the fifth and the last majlis (المجلس الخامس) beginning—

ملکا مارا از همه معاصی نگاه دار توفیق طاعات و عبادات  
ارزانی کن

The fifth majlis has been translated into English by J. Ross, *Bombay Transactions*, vol. i., pp. 146–158.

### III.

fol. 58<sup>b</sup> (رساله در سوال صاحب دیوان). It is styled here again as the first Risālah (رساله اول . . .). This Risālah contains the five questions of *Khwajah Shams-ud-Din Muhammad Juwayni Sahib Diwan* (d. A.H. 683 = A.D. 1284) to Sa'di, with the answers of the latter.

Beginning—

صاحب صاحب قران خواجه زمین و زمان نیکو میرفت و  
صورت شمس الدنیاء و الدین

It has been translated into English by Harrington, *Introduction*, pp. 14–17, and into German by Graf, *Lustgarten*, ii., pp. 136–142.

### IV.

fol. 62<sup>a</sup>. (رساله در سوال مولانا سعدالدین در عقل و عشق) which is styled here (رساله دوم . . .).

Beginning—

سالک راه خدا پادشه ملک سخن  
ای ز الفاظ تو افاق پر از در یتیم

This Risālah is in answer to a question of *Maulānā Sa'd-ud-Din*.

### V.

fol. 67<sup>a</sup>. This is styled as (رساله میوم در نصیحت ملوک).

Beginning—

بسم الله الرحمن الرحيم الحمد لله كافي حسب الخلائق  
وحده و الحمد علي نعمه و استراحته

The text has been edited by Latouche, Zenker ii., 1848, and by Barle, Vienna, 1856.

## VI.

fol. 78<sup>b</sup>. Three short tracts as follow:—

1. رساله اول رساله سلطان آباقا.

Beginning—

شيخ سعدي رحمة الله عليه فرموده اند که در وقت مراجعت  
از زیارت کعبه چون بدار الملك تبریز رسیدم

This tract contains a short description of the poet's interview with Sultān Abāqā, through Khwājah Shams-ud-Dīn, and his advice to the Sultān in the following Qit'ah, fol. 80<sup>b</sup>:—

شهی که حفظ رعیت نگاه میدارد  
حلال باد خراجش که مزد چو پانیست  
وگر نه راعی حلقست زهر و مارش باد  
که هر چه میخورد او جریت مسلمانی است

It is said that the Sultān was so much affected by the above Qit'ah that he could not help shedding tears.

It has been translated by Harrington, Introduction, pp. 17-19, and by Graf, Lustgarten, vol. ii., pp. 142-146.

2. fol. 81<sup>a</sup>. دوم حکایت انکیانو.

Beginning—

معلوم شد که خسرو عادل دام دولته قابل تربیت است

This tract contains much advice given by Sa'di to Ankiyānū, the Mughal governor of Fārs, A.H. 667-670 = A.D. 1268-1272.

3. fol. 86<sup>a</sup>. میوم حکایت ملک شمس الدین تازی گوی

Beginning—

در زمان حکومت ملک عادل مرحوم شمس الدین تازی گوی  
اسفهانلاران شیراز

This tract contains an anecdote relating to Sa'di's remonstrances made to Malik Shams-ud-Dīn, the revenue collector of Fārs in A.H. 676 = A.D. 1277.

Translated into English by Harrington, Introduction, pp. 19-21, and into German by Graf Lustgarten, vol. ii., pp. 146-148.

## VII.

fol. 88<sup>b</sup>. گلستان. The Gulistân.

Beginning—

منت خدا را عز و جل که طاعتش موجب قربتست الخ

The Gulistân was composed in A.H. 656 = A.D. 1257.

The numerous editions of the Gulistân may be enumerated. Calcutta, 1806 (Persian and English by Fr. Gladwin, 2 vols., reprinted. London, 1809), 1828 and 1851 (by A. Sprenger), also 1861 (school edition); Bombay, A.H. 1249 and 1844; Lucknow, A.H. 1264, 1284 (some with Urdu translation), 1297 (with marginal notes) and 1882; Lahore, 1870; Dehli, 1870; Cawnpore, 1887; Tabriz, 1821; Bulaq, A.H. 1249 and 1281; Cairo, A.H. 1261; Constantinople, 1876; European editions by E. B. Eastwick (with vocabulary), Hertford, 1850; by Johnson (also with vocabulary), Hertford, 1863; and by J. T. Platts, London, 1874. Translations:—into French, by A. du Ryer, 1634; by d'Alégre, 1704; by Gaudin, 1789; by Semelet (le Parterre de Fleurs), Paris, 1828; (lithographed), and by C. Defrimery, Paris, 1858; into Latin, by Gentius (Rosarium Politicum, etc.), 1651; second edition, 1655; into German, by Adam Olearius (Persianischer Rosenthal), Schlesswig, 1654; new edition in 1660, etc.; by B. Dorn (Drie Lustgänge aus Sa'di's Rosenhain), Hamburg, 1827; by Ph. Wolff, Stuttgart, 1841; and by K. H. Graf, Leipzig, 1846; into English by Fr. Gladwin, Calcutta, 1806, and in London, 1833; by Dumoulin, 1807; by James Ross, London, 1823; new edition, 1890; by E. B. Eastwick, Hertford, 1852; new edition, London, 1880; by J. T. Platts, 1873.

## VIII.

fol. 257<sup>b</sup>. کتاب صائبیه or epigrammatic poems in the form of Muqattî'at dedicated to Shams-ud-Din Şahib-Diwan.

Beginning—

طریق و رسم صاحب دولتانست  
که بنوازند مردان نکورا

The initial line of this agrees with that of Ethé's, Bodl. Cat., No. 682, art. 18. The prose introduction is wanting here.

## IX.

fol. 4<sup>b</sup>. بوستان. The Bûstân. Margin column.

Beginning—

بنام خداوند جان آفرین  
حکیم سخن در زبان آفرین

It was composed in A.H. 655.

ز ششصد فزون بود پنجاه و پنج

The text has been printed and lithographed in Calcutta, 1810, 1828 and 1870; Cawnpore, 1832, 1856; Lucknow, 1262, 1263, 1265, 1279 and 1869; Hoogly, A.H. 1264; Lahore, 1863 and 1879; Dehli, 1882; Tabriz, A.H. 1285; best critical edition with Persian commentary by K. H. Graf, Vienna, 1850; another photographed from a MS. by J. T. Platts, annotated and edited by A. Rogers, London, 1891. Translated into German by K. H. Graf, Gena, 1850; by Schlecht-Wehrd, Vienna, 1852 and by Fr. Rückert, Leipzig, 1882; into French by Barbier de Meynard, Paris, 1880; into English by H. Wilberforce Clarke, London, 1879, and by G. S. Davie, M.D., London, 1882. Selections in English, styled "Flowers from the Bustan," Cal. 1877; and in S. Robinson's "Persian poetry for English readers," 1883. The Turkish translation has been printed in Constantinople in two volumes, A.H. 1288 = A.D. 1871.

#### X.

fol. 91<sup>a</sup>. کتاب قصاید عربی Arabic Qasidas.

Beginning—

حبست بچفنی الدامع لا تجری الخ

#### XI.

fol. 95<sup>b</sup>. کتاب قصاید فارسی Persian Qasidas in alphabetical order.

Beginning—

شکر و سپاس و منت و عزت خدا را  
پروردگار خلق و خداوند کبریا

Nineteen of these Qasidas have been edited and translated by K. H. Graf in Zeitschrift der D. M. G., ix., pp. 92-135 and xii., pp. 82-116.

## XII.

fol. 120<sup>b</sup>. کتاب مرثیاتی, or elegies.

Beginning—

دل شکسته که مرهم نهد دگر بارش  
یتیم خسته که از پای بر کند خارش

Some select elegies have been edited and published by K. H. Graf, in *Zeitschrift der D. M. G.*, vol. xv., pp. 564–576.

## XIII.

fol. 124<sup>b</sup>. کتاب ملمعات, or poems with alternate Persian and Arabic verses.

Beginning—

تو خون خلق بریزی و روی برتایی  
ندانست چه مکافات این گنه یایی

Compare Ethé's, Bodl. Lib., No. 681, art. 10.

## XIV.

fol. 128<sup>b</sup>. کتاب ترجیعات, or refrain poems.

Beginning—

ای سرو بلند قامت دوست  
و ده وه که شما یلست چه نیکو دوست

Corresponding to the initial line of Ethé, India Office Lib. Cat., No. 1117, art. 13, with the alteration of the word شما یلست, where it is جمایلست. Compare also Ethé, Bodl. Lib. Cat., No. 683, art. 14. The usual beginning in other copies, ای زلف تو هر خمخانه کمندی, is found here on fol. 131<sup>a</sup> as the beginning of the eleventh poem of the Tarji'at.

## XV.

fol. 134<sup>b</sup>. کتاب طیبات, or pleasant gazals, in alphabetical order.

Beginning—

اول دفتر بنام ایزد دانا  
صانع پروردگار حی توانا

Fourteen of these gazals have been edited and translated by K. H. Graf, in *Zeitschrift der D. M. G.*, vol. xiii., pp. 445-467.

## XVI.

fol. 203<sup>b</sup>. کتاب بدایع, or ornate gazals in alphabetical order.  
Beginning—

ایکه انکار کنی عالم درویشانرا  
تو چه دانی که چه سامان و سرمست ایشانرا

agreeing with Ethé, *India Office Lib. Cat.*, No. 1124, art. 10, and No. 1126, art. 12.

Ten of these gazals have been edited and translated by K. H. Graf, in *Zeitschrift der D. M. G.*, vol. xv., pp. 541-554.

## XVII.

fol. 236<sup>b</sup>. کتاب خواتیم, or signets, in alphabetical order.  
Beginning—

مپاس و حمد بی پایان خدا را  
که صنعش در وجود آورد ما را

Seven of these gazals have been edited and translated by K. H. Graf, in *Zeitschrift der D. M. G.*, vol. xv., pp. 554-564.

## XVIII.

fol. 249<sup>b</sup>. کتاب غزلیات قدیم Arranged in alphabetical order.  
Beginning—

ای یار ناگزیر که دل در هوای تست  
جان نیز اگر قبول کنی هم برای تست

This portion begins with the gazal rhyming in *ت* and ends with *ی*

## XIX.

fol. 254<sup>b</sup>. کتاب مقطعات, or fragmentary poems, arranged in alphabetical order.

Beginning—

تو آن نکردی از فعل خیر با من و غیر  
که دست فضل کند دامن امید رها

XX.

fol. 256<sup>b</sup>. کتاب خبیثات و مجلس هزل و مضحکات. Obscene poems and mock homilies, with a short prose introduction in Arabic.

1. خبیثات, or obscene poems.

Beginning—

قال معدي الزماني بعض ابناي الملوك ان اصف لهم الخ

The first poem begins with the line:—

عارفی چشم و دل بروئی داشت  
خاطر اندر کند موئی داشت

Ethé, Bodl. Cat., No. 681, art. 17, has بروی instead of روئی, and شکنج instead of موئی, and موی instead of موئی.

On fol. 258<sup>a</sup> is an obscene story in the form of a Maṣnawī, beginning—

آن شنیدی که در بلاد شمال  
بود مردی بغیل صاحب مال

See Ethé, Bodl., No. 692.

2. fol. 262<sup>b</sup>. Called مجلس اول در هزل.

Beginning—

اللعن الشيطان الخ

3. fol. 265<sup>b</sup>. Styled مجلس الثاني بالهزل.

Beginning—

(حدثنا) شيخ النسبامس ابو نواس قال اخبرنا ابو شحنة الكوفي

4. 268<sup>b</sup>. المضحكات, or comic pieces.

Beginning—

شخصی از فقیه‌ی موال کرد که مرا آفتاب‌ه هست شکسته الخ

## XXI.

fol. 269<sup>b</sup>. رباعیات or quatrains in alphabetical order.

Beginning—

هر ساعت اندرون بجوشد خونرا  
آگاهی نیست مردم بیرونرا

## XXII.

fol. 277<sup>b</sup>. المثنویات من الصاحبیه Short Maṣnawī poems  
from صاحبیه.

Beginning—

همه را ده چو میلهی مرسوم  
له یکی راخی و دگر محروم

This agrees with the second section of the صاحبیه mentioned  
in Ethé, Bodl., No. 682, art. 18. See also Ethé, India Office Lib. Cat.,  
No. 1120, art. 10.

## XXIII.

fol. 280<sup>b</sup>. کتاب فردیات, or detached distichs.

Beginning—

چیزی که برآیدت بتوفیق از دست  
در حق کسی کن که ورا کاری هست

After eleven distichs the manuscript breaks off with the line—

این طالع من نیست که نزدیک تو باشم  
میگویند از دور پیامی برسانم

This is a beautiful old copy of the Kulliyât, with whole-page  
miniatures on foll. 1<sup>b</sup>, 2<sup>a</sup>, and 281<sup>a</sup>; foll. 2<sup>b</sup>, 3<sup>a</sup>, 3<sup>b</sup> and 4<sup>a</sup>, full gilt  
ground, with sumptuous decorations and colours. The first two folios  
contain a table of contents written in white.

Foll. 6<sup>a</sup>, 16<sup>b</sup>, 20<sup>a</sup>, 32<sup>a</sup>, 35<sup>a</sup>, 38<sup>b</sup>, 48<sup>b</sup>, 56<sup>b</sup>, 63<sup>b</sup>, 68<sup>a</sup>, 77<sup>a</sup>, 80<sup>a</sup>, 83<sup>a</sup>, 87<sup>a</sup>, 103<sup>b</sup>,  
109<sup>b</sup>, 119<sup>b</sup>, 121<sup>b</sup>, 129<sup>b</sup>, 137<sup>b</sup>, 151<sup>a</sup>, 156<sup>a</sup>, 163<sup>a</sup>, 171<sup>b</sup>, 183<sup>b</sup>, 187<sup>b</sup>, 197<sup>a</sup>, 199<sup>b</sup>,  
205<sup>a</sup>, 209<sup>b</sup>, 224<sup>a</sup>, 228<sup>a</sup>, 232<sup>b</sup>, 236<sup>a</sup>, 241<sup>a</sup>, 249<sup>a</sup>, 255<sup>b</sup>, 267<sup>b</sup>, and 280<sup>b</sup> contain  
smaller size miniatures in the finest Persian style, and beautifully



illuminated headings at the beginning of each book or part, and numerous ornamentations throughout.

Written in a beautiful and clear Nasta'liq.

Not dated, apparently 15th century.

## No. 92.

The same.

Another copy of the Kulliyât.

After 'Alî bin Aḥmad's preface follow:—

1. fol. 2<sup>b</sup> (margin). First risâlah beginning as in the preceding copy.

2. fol. 4<sup>a</sup>. Second risâlah (در مجلس پنجاه), beginning as usual.

3. fol. 14<sup>a</sup> (margin). Begins the third risâlah (رساله صاحب دیوان) as in the preceding copy, but without any distinct heading.

4. fol. 15<sup>a</sup> (margin). Without any heading, begins the fourth risâlah known as (عقل و عشق), beginning as in the preceding copy.

5. fol. 16<sup>b</sup>. Fifth risâlah (نصیحت الملوك), beginning as in the preceding copy.

6. fol. 21<sup>b</sup>. Sixth risâlah, containing the usual three single risâlât, viz., ملك انكبانو, رساله سلطان اباقا (on the margin), and حكايت ملك شمس الدين مرحوم on fol. 23<sup>a</sup>. The beginnings of all these three risâlas agree with those of the preceding copy.

7. fol. 24<sup>b</sup>. بوستان.

8. fol. 99<sup>b</sup>. گلستان.

9. fol. 153<sup>b</sup>. قصاید عربی. It begins here:—

جیت یحیی المدامع لاتجر  
فلما طعن الماء امتطال علی امکر

10. fol. 160<sup>b</sup>. قصاید فارسی, in alphabetical order, beginning as in the preceding copy.

11. fol. 183<sup>b</sup>. کتاب مرثی, or elegies, and مملعات, that is, poems, with alternate Persian and Arabic verses, are intermixed here. It begins here:—

خليلي الهدي الغي (الحي) واصلح  
وليكن من هداه الله افلح

See Ethé, Bodl. Lib. Cat., No. 686, art. 12, and also Ethé's, India Office Lib. Cat., No. 1117, art. 11. The usual initial line of the مرثی, viz., دل شکسته که مرهم نهد آن, is found here on fol. 186<sup>a</sup> (margin), and the usual first line of the مملعات, viz., تو خورن خلق بریزی آن, on fol. 184<sup>b</sup>.

12. fol. 191<sup>b</sup>. ترجیعات.  
Beginning—

ای زلف تو هر خمی کمندی  
چشم بکرشده چشم بندی

See Ethé's, Bodl. Lib. Cat., No. 681, art. 11.

13. fol. 197<sup>b</sup>. کتاب طبیات. Alphabetically arranged as in the preceding copy.

14. fol. 277<sup>b</sup>. بدایع.  
Beginning—

الحمد لله رب العالمين علي

Compare Ethé's, Bodl. Lib. Cat., No. 681, art. 13.

15. fol. 308<sup>b</sup>. کتاب خواتیم. Beginning as in the preceding copy.

16. fol. 321<sup>a</sup>. غزلیات قدیم. Beginning as in the preceding copy.

17. fol. 326<sup>b</sup>. صاحبیه.

Beginning—

الحمد لله نعمة و ايد الميزيد من كرمه

The initial line of the first poem is—

نگین ختم رسالت محمد عربي  
شفیع روز قیامت محمد عربي

Exactly agreeing with Ethé's, India Office Lib. Cat., No. 1118, art. 14.

18. fol. 344<sup>b</sup>. رباعیات. Beginning as in the preceding copy.

19. fol. 352<sup>b</sup>. فردیات, alphabetically arranged.

Beginning—

و رب علام صایب بطنه خلا الخ

See also Ethé, Bodl. Lib. Cat., No. 687, art. 24.

20. fol. 356<sup>a</sup>. هزلیات.

The prose introduction and the initial line of the first Maṣnawī agree with those of the preceding copy.

21. fol. 362<sup>b</sup>. مقطعات.

Beginning—

گویند سعدیا بچه بطل ماند  
مسختی مبر که وجه کفایت معین است

Compare Ethé, Bodl. Lib. Cat., No. 686, art. 19.

22. fol. 365<sup>b</sup>. پند نامه or کریم.

Beginning—

کریمای بیخشیای بر حال ما  
که هستم امیر کنند هوا

This Maṣnawī poem, regarding the authorship of which there is much dispute, is very seldom found in copies of the Kulliyāt. It is, however, included in the Calcutta edition of the Kulliyāt. The work is ascribed to Sa'dī in *Tārīkh-i-Muhammadi*, written A.H. 842 (see Rieu, p. 865), but it is not included in Bisutūn's edition.

The text has been edited in Gladwin's *Persian Moonshee* (with English translation), 1801; revised edition, by W. C. Smyth, 1840; see also Rousseau, *Flowers of Persian Literature*, London, 1801, and the *Persian Reader*, vol. i., Calcutta, 1835, pp. 78-97; *Persian and Hindustani*, *ib.*, 1829; *Persian with Latin translation*, by Geitlin, Helsingfors, 1835; Calcutta, A.H. 1242 and 1270 (with Rekhta translation); in the "*Persian Primer*," 1887; Agra, 1887; Cawnpore, 1888, etc. An older English translation, Calcutta, 1788. French translation by Garcin de Tassy, in his "*Exposition de la foi musulmane*," Paris, 1822, and in the same author's "*Allégories, récits poétiques et chants populaires*," 2nd edn., Paris, 1876, pp. 197-200. A metrical German translation of select passages is found in the notes to K. H. Graf, Rosengarten, Leipzig, 1846, pp. 239, 244, 253, 260, 281, 293 and 279-98 (Ethé, India Office Lib. Cat., No. 1127).

23. fol. 369<sup>b</sup>. مضحکات.

Beginning here—

اللعین الشیطان الخ

Compare Ethé's Bodl. Lib. Cat., No. 681, art. 18, and Ethé's India Office Lib. Cat., No. 1118, art. 16.

This beautiful MS. contains on foll. 47<sup>b</sup>, 49<sup>b</sup>, 55<sup>a</sup>, 57<sup>b</sup>, 80<sup>b</sup>, 83<sup>b</sup>, 89<sup>b</sup>, 91<sup>a</sup>, 93<sup>a</sup>, 104<sup>a</sup>, 106<sup>a</sup>, 109<sup>a</sup>, 112<sup>b</sup>, 115<sup>a</sup>, 130<sup>a</sup>, 138<sup>a</sup>, 141<sup>a</sup>, 146<sup>a</sup>, 177<sup>b</sup>, 180<sup>b</sup>, 187<sup>a</sup>, 193<sup>b</sup>, 203<sup>a</sup>, 204<sup>b</sup>, 212<sup>b</sup>, 221<sup>b</sup>, 240<sup>b</sup>, 248<sup>a</sup>, 253<sup>a</sup>, 264<sup>b</sup>, 269<sup>a</sup>, 288<sup>a</sup>, and 307<sup>a</sup>, small miniatures, in fine Cashmere style, within gold borders, illuminated and embellished by arabesque colours throughout, with decorated headings at the beginning of each part.

Written in a clear Nasta'liq, in original Cashmere binding.

Not dated, apparently 17th century.

### No. 93.

foll. 92; lines 11; size  $6\frac{1}{4} \times 3\frac{1}{2}$ ;  $4 \times 2$ .

شش رساله ساعدی

### SHASH RISÂLA-I-SA'DÎ.

The six risâlas of Sa'dî, with the usual Bisutûn's preface at the beginning.

Contents:—

1. fol. 6<sup>a</sup>. First risâlah (در تفریر دیباچه). Beginning as usual.
2. fol. 15<sup>a</sup>. Second risâlah (در مجلس پنجگانه), in five majlis; fol. 22<sup>a</sup>, the second majlis; fol. 27<sup>b</sup>, third majlis; fol. 31<sup>b</sup>, fourth majlis; and fol. 39<sup>a</sup>, the fifth majlis.
3. Third risâlah (در موال صاحب دیوان). Beginning as in the preceding copy.
4. fol. 57<sup>b</sup>. Fourth risâlah (در عقل و عشق). Beginning as in the preceding copy.
5. fol. 62<sup>b</sup>. Fifth risâlah (در نصیحت الملوك). Beginning as in the preceding copy.
6. fol. 83<sup>b</sup>. Sixth risâlah, subdivided into the usual three hikâyât, viz., (a) (سلطان آفاقا); (b) fol. 86<sup>a</sup> (حکایت انکیانو), and (c) fol. 90<sup>b</sup> (رساله دوم "حکایت شمس الدین")

instead of "مسيوم." The beginnings of all the above three hikāyāt exactly agree with those of the preceding copy.

This is one of the most valuable copies in the library, containing the autographs of *Shāh-Jahān*—

”الصد لله الذي انزل علي عبده الكتاب حرره شهاب  
الدين محمد صاحب قران ثاني شاه جهان بخط باقر پسر ملا مير  
عليست“

and 'Abd-ur Raḥīm, dated A.H. 1019. This is most probably 'Abd-ur Raḥīm *Khān Khānān*, son of Bīrām *Khān*, the first prime minister of Akbar.

The above autograph suggests that the MS. was transcribed by Bāqar, son of Mīr 'Alī, but the name of the scribe at the end has been tampered with by some mischievous hand and changed to مير علي.

The date has been also changed into A.H. 944.

Written in a beautiful minute and clear Nasta'liq, within gold and coloured borders, with a small decorated heading at the beginning.

#### No. 94.

fol. 41; lines 19; size  $7\frac{3}{4} \times 4\frac{1}{2}$ ;  $6 \times 3$ .

رساله هفتگانه

#### RISĀLA-I-HAFTGĀNAH.

Seven risālas by Sa'di, wrongly styled on fol. 2<sup>b</sup> as شرح رساله هفتگانه.

Contents:—

fol. 1<sup>b</sup>. Bisutūn's preface.

1. fol. 2<sup>b</sup>. رساله اول در تقرير ديپاچه.

2. fol. 6<sup>b</sup>. رساله (دوم) در مجلس پنجگانه — المجلس الاول;  
on fol. 9<sup>a</sup>, المجلس الثاني; fol. 13<sup>a</sup>, المجلس الثالث; fol. 15<sup>a</sup>, المجلس  
الرابع; fol. 18<sup>a</sup>, المجلس الخامس.

3. fol. 23<sup>b</sup>. (رساله) موم در سوال صاحب دیوان

4. fol. 25<sup>b</sup>. رساله چهارم در عقل و عشق

5. fol. 27<sup>b</sup>. رساله پنجم در نصیحت الملوك

6. fol. 35<sup>b</sup>. رساله ششم مشتمل بر سه حکایت

اول سلطان آقا خان

fol. 36<sup>b</sup>. حکایت دوم تربیت انکیانو

fol. 39<sup>b</sup>. حکایت سیوم ملک شمس الدین تازی

7. fol. 40<sup>b</sup>. رساله هفتم در مجلس هزل

Written in an ordinary Nasta'liq, within gold borders.

Not dated, apparently 17th century.

### No. 95.

fol. 158; lines 14; size  $8\frac{1}{2} \times 5\frac{3}{4}$ ;  $5\frac{3}{4} \times 3$ .

بوستان

BÛSTÂN.

A very modern copy of the Bûstân, with occasional notes on the margin. The headings are in red.

Written in clear Nasta'liq.

Not dated, apparently 18th century.

## No. 96.

fol. 218; lines, centre col. 9; marginal col. 18; size,  $10 \times 6\frac{1}{4}$ ;  $7 \times 4$ .

گلستان و بوستان

## THE GULISTÂN AND THE BÛSTÂN.

The Gulistân written in the centre of the page, and the Bûstân written on the margin. The Gulistân ends on fol. 207<sup>b</sup>.

Written in fine and clear Nasta'liq, within gold and coloured borders, with two whole-page miniatures at the beginning, and ten small miniatures on fol. 46<sup>b</sup>, 47<sup>a</sup>, 75<sup>b</sup>, 76<sup>a</sup>, 122<sup>b</sup>, 123<sup>a</sup>, 152<sup>b</sup>, 153<sup>a</sup>, 170<sup>b</sup> and 180<sup>a</sup>, and a double-page faded 'unwân.

Not dated, apparently 16th century.

Scribe, Hidâyat Shîrâzî هدایت شیرازی

## No. 97.

fol. 119; lines 15; size  $7\frac{1}{4} \times 4\frac{1}{2}$ ;  $5\frac{1}{4} \times 2\frac{1}{2}$ .

بوستان

## THE BÛSTÂN.

An incomplete copy of the Bûstân. The margin contains many notes explaining the meanings and derivations of words written in an ordinary hand. Spaces for headings are left blank. The MS. breaks off with the story beginning with the line—

بشهری دراز شام غوغا فتاد  
گرفتند پیری مبارک نهاد

Written in fine Nasta'liq.

Apparently 16th century.

## No. 98.

foll. 21; lines 12; size  $11 \times 7\frac{1}{2}$ ;  $7\frac{3}{4} \times 4\frac{1}{2}$ .

## SELECTIONS FROM THE BŪSTÂN.

Beginning with the usual initial line. Similar extracts were made by *Shāh Qāsim-i-Anwār* (d. A.H. 837 = A.D. 1433, 1434). Compare Sprenger, p. 532; *Ethé*, Bodl., No. 743; *Rieu*, p. 635. See also *Ethé's India Office Lib. Cat.*, Nos. 1148-49.

Written in beautiful and bold *Nasta'liq*, within gold and coloured borders, by *Fakhr-ud-Dīn 'Alī b. Hājī Muḥammad al Bukhārī*, at Gujrat. Not dated, apparently 16th century.

## No. 99.

foll. 18; lines 13; size  $9\frac{1}{2} \times 6$ ;  $5\frac{3}{4} \times 3\frac{1}{4}$ .

Another selection from the *Būstān*; begins with the usual initial line. A splendid copy, with a double-page 'unwān at the beginning and beautiful illumination at the end, with ornamented headings at the beginning of each story.

Written in exquisitely minute *Nasta'liq*, within gold and coloured borders. Probably by *Mir 'Imād*, the famous calligrapher, who died in A.H. 1024.



## No. 100.

fol. 94; lines 15; size  $8\frac{1}{2} \times 5\frac{1}{2}$ ;  $6\frac{1}{4} \times 2\frac{3}{4}$ .

شرح بوستان

SHARH-I-BÛSTÂN.

A commentary on the difficult verses of the Bûstân.

Begins—

ربنا لا تواخذنا ان نسينا او اخطانا وصل علي نبينا انك تعلم  
 بغيب و ناداني در فهم الفاظ و درك معاني عبدالواسع هانسوي كه  
 اگرچه انك

By 'Abdul Wâsi' Hânsawî, عبد الواسع هانسوي, the author of the *Garâ'ib-ul-Lugât*, a glossary of Hindî words with Persian explanations, which was improved and re-edited by Sirâj-ud-Dîn 'Alî Ârzû, and of a Persian Grammar, printed 1851 in Cawnpûr. See Rieu, p. 1096<sup>b</sup>.

For other copies see Sprenger, *Oude Cat.*, p. 552; *Ethé's India Office Lib. Cat.*, No. 1150; and *Cambridge University Lib. Cat.*, p. 334.

On fol. 2<sup>a</sup>, l. 11, begins the commentary on the Introduction. بنام  
 جهاندار جان آفرين; on fol. 2<sup>b</sup> the commentator says that in an old  
 and correct copy of the Bûstân, dated A.H. 700, the initial line runs  
 thus:—

بنام خدائي كه جان آفرید

بصکت سخن بر زبان آفرید

Chapter I., on fol. 12<sup>b</sup>; II., on fol. 36<sup>b</sup>; III., on fol. 48<sup>a</sup>; IV., on fol. 59<sup>a</sup>; V., on fol. 71<sup>a</sup>; VI., on fol. 77<sup>a</sup>; VII., on fol. 80<sup>b</sup>. After this, contents run without any marked separation of the chapters.

The colophon runs thus:—

تمام شد کتاب شرح بوستان . . . بتاریخ پنجم شهر جمادی  
 الثاني در هنگامه افغان ابدالي

A red note on the right margin, کاتبه مولوي شيخ پير محمد  
Written in a careless Nasta'liq hand.  
Apparently 12th century A.H.

## No. 101.

fol. 123; line 15; size  $7 \times 4\frac{3}{4}$ ;  $5 \times 2\frac{1}{2}$ .

The same.

Another copy of 'Abdul Wāsi's commentary on the Bāstān, beginning as in the preceding copy.

The MS. is much damaged and wormed throughout.

Scribe, Muḥammad Ṣādiq. محمد صادق

Dated, Shāhjahānābād, the 21st Dīqā'd, A.H. 1203.

A note at the end says that the copy was made by the order of Mahārājah Jit Singh Bahādur.

Written in a clear Nasta'liq.

## No. 102.

fol. 100; lines 14; size  $11 \times 7$ ;  $6\frac{1}{4} \times 3\frac{3}{4}$ .

گلستان

## GULISTÂN.

This valuable and the oldest of all the copies of the Gulistān in this library, written in a very beautiful minute Nasta'liq, on various coloured and gold-sprinkled papers, is due to the penmanship of a good caligraphist of Shīrāz, who calls himself Muḥammad al-Qiwām al-Shīrāzī محمد القوام الشيرازي

Dated, Rabī' II., A.H. 990.

Rieu, p. 602, No. 2951, mentions a copy of the Gulistān and Bāstān, bound together, written by the same caligrapher.

Our copy is written within gold lines, with two illuminated whole-page 'unwāns at the beginning.

### No. 103.

fol. 125; lines 12; size  $8 \times 4\frac{3}{4}$ ;  $5\frac{3}{4} \times 3$ .

The same.

This fine copy is in the handwriting of the famous caligrapher, Hidāyat Ullah Zarrīn Raqam, هدايت الله زرین رقم, of Shirāz. It contains a copy of a colophon found also in Rieu, p. 605.

The colophon runs thus:—

تم الكتاب بحمد الله عز وجل وهي النسخة الاولى بخط المصنف  
عفا الله تعالى عنه يوم السبت في العشر الاخير من محرم سنة  
اثنين وستين وستمائة يوم فتح شيراز انتقال الملك من ال سلغر  
الي غيرهم

Our copy is dated A.H. 1115.

Written in a beautiful clear Nasta'liq.

### No. 104.

fol. 68; lines 15; size  $9\frac{1}{4} \times 5\frac{3}{4}$ ;  $6\frac{1}{4} \times 3\frac{1}{2}$ .

The same.

Another fine copy of the Gulistān, written in a beautiful minute Nasta'liq, with fairly decorated margins and 'unwān at the beginning, with gold-ruled and coloured borders. The last two folios are written in the same hand in fine Nim Shikastah.

It is dated A.H. 1141.

رام نراین پندت Copyist

## No. 105.

fol. 78; lines 16-18; size  $12\frac{1}{2} \times 8\frac{1}{2}$ ;  $8\frac{3}{4} \times 5\frac{1}{4}$ .

The same.

Another copy of the Gulistân, showing the specimen of a beautiful firm Shikastah hand. Written diagonally almost throughout within black-painted margins. Notwithstanding the thickness of the paper the margins are wormed throughout, but the body is quite safe. One side of all the folios has been left blank throughout.

Dated the 16th Dîl-Hajj, A.H. 1208.

Copyist حيات علي

## No. 106.

fol. 172; lines 11; size  $8\frac{3}{4} \times 5\frac{3}{4}$ ;  $6 \times 3\frac{1}{2}$ .

The same.

Another copy of the Gulistân.

Written in an ordinary clear Nasta'liq, with scanty notes at the beginning. The damages throughout are pasted over with paper, and care has been taken to preserve the MS.

It is dated the 25th Muḥarram of the 8th year of Muḥammad Shâh's reign.

Copyist مصدق علي ابن زرین رقم

## No. 107.

fol. 278; lines 19; size  $7\frac{1}{2} \times 4\frac{3}{4}$ ;  $5\frac{1}{4} \times 2\frac{1}{2}$ .

# AN ARABIC COMMENTARY ON THE GULISTÂN.

By Surûrî. سروري  
Beginning—

الصد لله الذي جعلني من علماء البيان والمعاني

An autograph copy of Surûrî's valuable commentary on the Gulistân of Sa'dî.

Muṣliḥ-ud-Din Muṣṭafâ b. Sha'bân, مصلى الدين مصطفى بن شعبان, poetically known as Surûrî, flourished during the reign of Sultân Sulaymân, and was appointed as a tutor to his son, Prince Muṣṭafâ, who was put to death by his father in A.H. 960 = A.D. 1552. Besides this commentary, he has left commentaries on the Maṣnawî, the Bûstân, the Diwân of Ḥâfiz, and the Shabastân-i-Khiyâl. Surûrî died in A.H. 969 = A.D. 1561, at the age of seventy-two. See Hâj. Kh., vol. v., p. 230. See also Rieu, p. 606<sup>a</sup>.

In the preface the commentator says that he wrote this commentary for the use of his pupil, the above-named prince, and completed it, as he says in the conclusion, in Âmasiyah at the end of Rabi' II., A.H. 957 = A.D. 1550. fol. 28<sup>a</sup>, Chapter I.; II., on fol. 97<sup>b</sup>; III., on fol. 140<sup>b</sup>; IV., on fol. 171<sup>b</sup>; V., on fol. 178<sup>a</sup>; VI., on fol. 208<sup>a</sup>; VII., on fol. 215<sup>b</sup>; VIII., on fol. 247<sup>b</sup>.

See Sprenger, Oude Catalogue, p. 549; G. Flügel, p. 539; Ethé's Bodl. Lib. Cat., No. 721; the St. Petersburg Cat., p. 343; and Rieu, p. 606<sup>a</sup>.

Notes and corrections on the margins in Surûrî's hand are not unfrequent.

The text explained is lined with red ink. The commentator concludes the copy with the following statement:—

ثم شرح گلستان في آخر ربيع الآخر سنة سبع وخمسين و  
تسعمائة في البلدة اماريه حميت عن البلية و تم كتابته في  
اواخر ذي القعدة سنة احدى و ستين و تسعمائة كتبه الشارح  
الفقير سروري الخ

Written in a learned Naskhī hand, within red borders, with a small decorated 'unwān, in A.H. 961, i.e., just eight years before his death.

No. 108.

fol. 169; lines 21; size  $10\frac{1}{4} \times 6$ ;  $7\frac{1}{4} \times 3\frac{1}{2}$ .

نورستان

NŪRASTĀN.

Another autograph copy of a commentary on Sa'dī's Gulistān.  
Begins—

سپاس بیقیامس مر داوریرا که خلاصه طینت انسانرا مشغوف  
حکمت علی و علم اخلاق داشته و خلعت خلقت اینان بر بالای  
عرفان رضا ساخته

In the preface the commentator, who calls himself Muḥammad Wāṣil Kūrdī Salārī کوردی سالاری, says that he composed this work during the reign of Bahādur Shāh (d. A.H. 1124 = A.D. 1712), the second son of the Emperor 'Alamgir I., and dedicated the preface to the said prince. On foll. 3<sup>a</sup>-3<sup>b</sup>, the commentator gives a short account of Sa'dī's life, after which he begins the commentary by introducing the text by the word قوله:—

منست مر خدا را . . المنست بکسر میم و تشدید نون عدالمنعم  
النعم علی المنعم یعنی شمار کردن منعم نعمتهای خود را بر نعمت  
داده شده الن

Chapter I., on fol. 24<sup>b</sup>; II., on fol. 53<sup>a</sup>; III., on fol. 77<sup>b</sup>; IV., on fol. 100<sup>a</sup>; V., on fol. 105<sup>a</sup>; VI., on fol. 125<sup>a</sup>; VII., on fol. 130<sup>a</sup>; VIII., on fol. 134<sup>a</sup>.

The following subscription and the date of the MS. prove that it is an autograph copy.

چون کتاب گلستان که معدن وحظ و نصایح . . . . بود بناء علیه  
 بنده گناهگار . . . محمد واصل کوردی سالاری در تحریر شرح  
 گلستان . . . بتاریخ چهاردهم شهر ذی حجه الحرام ۱۱۰۵ یکهزار  
 یکصد و پنج هجریه مقدمه مطابق سنه می و هفت جلوس عدالت  
 مانوس اورنگ شاه عالمگیر بهادر غازی . . . در بلده متبرکه  
 شاه جهان آباد بدست یاری قلم شکسته رقم این ذره مقدار صورت  
 اتمام و اختتام یافت

Written in a learned Nasta'liq hand, within coloured borders.

No. 109.

fol. 111; lines 17; size  $8\frac{1}{4} \times 6$ ;  $6 \times 3\frac{3}{4}$ .

ANOTHER COMMENTARY ON  
 THE GULISTÂN.

Begins—

منت بی منتها باغبانی را مزد که غنچه دل تنگ آدم در  
 صحن گلستان علم الانسان مالم یعلم شگفانیده نسیم عزیز  
 شمیم لطف عیم اوست

In the preface the commentator, who calls himself *Khawajah* Faqir Ullah, of Itâwah, says that, among others, he was one of the pupils of a certain *Shaykh* Muhammad 'Azîm Qurayshî. One day his fellow-students asked their venerable teacher to write a commentary on the *Gulistân*, which was their text, saying that 'Abdur Rasûl's commentary on the same, which was then current in the country, was not satisfactory. So he was entrusted with the work, and completed it within less than two months in A.H. 1155 = A.D. 1742, in the 25th year of Muhammad *Shâh*'s reign.

On fol. 2<sup>b</sup> the commentator enumerates a number of Arabic and Persian lexicons on which he has based the work, such as:—

شرفنامه	موید الفضل
صراح	فرهنگ جهانگیری
and	زبدة الفوائد
تاج الطالبین	لطایف اللغات
	کنز اللغات

On f. 3<sup>a</sup> begins the commentary:—

منت مر خداي را . . . . منت بالكسر و تشديد نون مپاس كردن  
بر نعت و سان بمقابلہ شكر تضرع و لفظ مر كه ميان دو كلمه واقع  
شده براي زينت كلام است

On f. 20<sup>b</sup>, chap. I.; II., on f. 47<sup>b</sup>; III., on f. 67<sup>b</sup>; IV., on f. 78<sup>a</sup>; V., on f. 81<sup>a</sup>; VI., on f. 94<sup>b</sup>; VII., on f. 98<sup>b</sup>, and VIII., on f. 107<sup>a</sup>.

The text is represented by the letter م (for متن), and the commentary by ش (for شرح) in red.

Written in a modern clear Nasta'liq, dated the 21st Dil-Hajj, A.H. 1260.

Copyist: قاسم عليخان غازيپوري

# No. 110.

foll. 295; lines 21; size  $12\frac{1}{4} \times 7\frac{1}{2}$ ;  $8\frac{3}{4} \times 4\frac{3}{4}$ .

بهار باران

## BAHÂR-I-BÂRÂN.

A very useful and exhaustive commentary on the *Gulistân*, by Muḥammad Ġiyâṣ-ud-Dīn, of Râmpûr, محمد خیاب الدین بن جلال الدین بن شرف الدین رامپوری



Beginning:—

گلچینی گلستان حمد سبحان له یارای بنان بیان انسان سراپا  
نسیان و نمر افشانی بستان الخ

In the preface the commentator, after highly praising the Nawâb of Tonk, Muḥammad Wazîr Khân, better known as Wazîr-ud-Daulah (d. A.H. 1281 = A.D. 1864), the son of the Pindârî chief Nawâb Amir Khân, states that, after composing his well-known Persian lexicon, the Giyâş-ul-Lugât, which he completed in A.H. 1242 = A.D. 1826 (see Rieu, p. 504), and after writing his commentaries on the Sikandar Nâmah and on the Qasîdas of Badr-i-Shâsh, some of his friends, and particularly his son, Muḥammad Qamar-ud-Dîn, prevailed upon him to write an exhaustive but easy commentary on Sa'dî's Gulistân. So, having obtained a very old and correct copy of the Gulistân from a certain Maulawî Muḥammad Makhdûm at Lucknow, which was dated A.H. 753 and written in Kirmân, he wrote the present commentary, after carefully studying the following commentaries on the text:—

شکرمستان شرح ملا محمد سعید

خیابان شرح سراج الدین علیخان

شرح میر نورالله احراری

بهار عمر شرح مولوی عبد العی عادل

شرح عطاء الله لاهوری

شرح عبد الرسول

بهارستان شرح عبد الغنی

شرح ولی محمد مرشد آبادی

and

شرح سروری کاشانی

The commentator further states that, as his chief make it easier than all other existing commentaries, he has in explaining those phrases and verses which look easy been noticed and explained by other commentators. In the it is stated that the work was completed in A.H. 1259 = and that Munshî Chhedâ Lâl composed the following versification for the date of its completion:—

بنام ایزد عجب شرح گلستان

Other chronograms are :—

مستجمع الدرايت  
تحقيقات مفصل  
رياض القوانين  
and  
صحت مقام گلستان

The metre of all the Arabic verses and most of the Persian verses is scanned. The commentator has taken great care in giving throughout the philology of words and in parsing words and analysing sentences in many places. In most places possible objections are raised, and then explained in the form of question and answer.

The text is introduced by the word قوله.

The commentary itself begins thus on fol. 8<sup>b</sup> :—

منت مر خدايرا . . . . قربت است — منت دو معني دارد اول  
انكه احسان خود كسي را ياد دادن بجهت اثبات بزرگي خود دوم  
احسان كسي را اقرار نمودن

Chapter I. begins on fol. 35<sup>b</sup>.

Chapter II., fol. 95<sup>a</sup>.

Chapter III., fol. 144<sup>b</sup>.

Chapter IV., fol. 156<sup>a</sup>.

Chapter V., fol. 178<sup>b</sup>.

Chapter VI., fol. 221<sup>a</sup>.

Chapter VII., fol. 229<sup>a</sup>.

Chapter VIII., fol. 262<sup>a</sup>.

Written in an ordinary clear Nasta'liq, within coloured borders.

Not dated, apparently 18th century.

## No. III.

fol. 18; lines 15; size  $9 \times 5\frac{3}{4}$ ;  $6\frac{3}{4} \times 3\frac{3}{4}$ .

فرهنگ گلستان

FARHANG-I-GULISTÂN.

A short glossary on Sa'di's Gulistân by one Hamid bin 'Abd Ullah al-Mûsawî حمید بن عبد الله الموسوي.

Dr. Ethé, India Office Lib. Cat., No. 1182, reads the author as Junayd bin 'Abd Ullah.

Begins—

الصد لله علي نعمائه والصلوة علي نبيه والسلام علي اصحابه

Besides giving the meanings of numerous single words which are alphabetically arranged, the author paraphrases the Arabic and Persian verses, quotations from the Qurân, the traditions of the prophet, and the sayings of the great men used by Sa'di in the Gulistân.

It is divided into three Qisms:—

قسم اول در اشعار عربي و بعضي فارسي begins on fol. 1<sup>a</sup>.

قسم دوم در بيان معاني و بعضي مركبات الفاظ كلام رباني

begin on fol. 7<sup>a</sup>.

قسم سوم مبيوم در لغات مفردات به ترتيب حروف تهجي begins on fol. 8<sup>b</sup> with the word امتسقا, and ends with یافتن.

Written in an ordinary Nasta'liq.

Not dated, apparently 18th century.

## No. 112.

fol. 14; lines 9; size  $8 \times 4\frac{1}{4}$ ;  $6 \times 3$ .

کریمہ

## KARÎMÂ.

Another very beautiful copy of the Karîmâ, written by the famous calligrapher Âgâ Mirzâ (for Life, see No. 72 above).

Written in beautiful bold Nasta'liq, within gold lines and borders.

Dated A.H. 1233.

## No. 113.

fol. 25; lines 8; size  $8 \times 4\frac{3}{4}$ ;  $6 \times 3\frac{1}{2}$ .

The same.

Another copy of the Karîmâ, with richly illuminated two whole page 'unwâns at the beginning, and fairly decorated with gold floral squares throughout.

Written in an ordinary bold Nasta'liq during the time of Wâjid 'Alî Shâh (the late King of Oudh).

Dated A.H. 1263.

## No. 114.

fol. 12; lines 8; size  $9\frac{3}{4} \times 6\frac{1}{4}$ ;  $7\frac{3}{4} \times 4\frac{1}{2}$ .

هفت بند کاشی

## HAFTBAND-I-KÂSHÎ.

The seven stanzas of Kâshî.

Beginning of the first stanza:—

السلام ای سایه اب خورشید رب العالمین  
آسمان عز و تمکین آفتاب داد و دین  
مفتی هر چار دفتر خواجه هر هشت خلد  
داور هر شش جهت اعظم امیر المومنین

The poem ends with the following line:—

زایران حضرت را بر در خلد برین  
میرسد اواز طبتم فادخلوها خالدین

Maulânâ Kamâl-ud-Dîn Ḥasan [or according to some Muḥsin], Kâshî حسن کاشی مولانا کمال الدین, was born and brought up in Âmul, but his ancestors belonged to a noble family in Kâshân, as the poet himself says:—

مسکن کاشی اگر در خطه آمل بود  
لیکن از جد و پدر مسکن بکاشان میرسد

and hence he adopted the poetical title of Kâshî. He flourished during the time of Sultân Muhammad Khudâbandah, surnamed Sultân Uljâitû Khân, who succeeded his brother Gazân Khân to the throne of Persia in A.H. 703 = A.D. 1303, and died in A.H. 716 = A.D. 1316. This Uljâitû Khân is said to have been the first monarch of Persia who proclaimed himself of the Shî'ah sect. He gave a public proof of his faith by causing the names of the twelve Imâms of the Shî'as to be engraved on all the money which he coined. Kâshî enjoys the celebrity of being one of the best panegyrists to 'Alî and the Imâms, and enjoys



the unique distinction among poets in never having addressed a single verse to any king or noble. According to Taqī Kāshī, Oude Cat., p. 18, No. 63, Kāshī died in A.H. 710 = A.D. 1310. Amin Rāzi, the author of the *Haft Iqlim*, states that Kāshī also left a *diwān* consisting of *gazals* and *qaṣīdas*. Taqī Kāshī had seen six thousand verses of this celebrated poet. Dr. Sprenger, p. 457, notices the following three commentaries on this poem:—(1) معدن رضا محمد علي بن محمد صادق حسيني by اعجاز اسدي (2) dedicated to Nawāb Shajā'ud-Daulah Muḥammad Khān Asad Jang. (3) A commentary written under Gāzī-ud-Dīn Ḥaydar (d. A.H. 1242 = A.D. 1826). For notices on the poet's life, see Sprenger, Oude Cat., p. 457; Daulat Shāh, p. 296, and *Riyāḍ-ush-Shu'arā*, fol. 345. The poem has been lithographed with glosses in Sulṭānī Press, Lucknow.

This rare and splendid copy is written in a beautiful, bold Nasta'liq, on full page gilt ground, within gold floral borders. A fine specimen of calligraphy.

Dated A.H. 1200.

محمد علي اعجاز رقم سcribe

### No. 115.

fol. 12; lines 8; size  $7\frac{3}{4} \times 4\frac{3}{4}$ ;  $6 \times 3\frac{3}{4}$ .

The same.

Another beautiful copy of the *Haftband* of Kāshī.

Beginning as in the preceding.

Written in a fine Nasta'liq, within gold and coloured floral designed borders, with a beautifully illuminated 'unwān.

Folios 1, 3, and 12, the last of which is dated A.H. 1263, have been added by a modern hand.

The following note on an extra folio at the beginning, with the crest of Naṣr-ud-Dīn Ḥaydar, King of Oude (A.H. 1243-1253 = A.D. 1827-1837), shows that the MS. belonged to the Imperial Library in A.H. 1250.

در عهد کرامت مهد حضرت اقدس و اعلي ابو النصر قطب  
الدين سليمان جاه نوشيروان زمان سلطان عادل نصير الدين

حيدر بادشاه اوده غازي خلد الله ملكه و سلطنته ۱۲۵۰<sup>سنه</sup> در  
بيت السلطنت لکهنو پسند حضرت ظل الهي و داخل کتابخانه  
بادشاهي کرديد همايون و مبارك باد

## No. 116.

fol. 24; lines 8; size  $14\frac{3}{4} \times 9\frac{1}{4}$ ;  $7\frac{3}{4} \times 4$ .

The same.

Another splendid copy of the same, beginning as usual.

Written in an elegant bold Nasta'liq, within gold and coloured borders.

This beautiful and neat copy was written for the founder of this Library by one Muhammad Rāḍi ud-Dīn. The scribe, a good calligrapher as well as a learned Oriental scholar, belonged to a respectable family of Dehli and died about A.D. 1896.

The colophon, dated A.H. 1304, runs thus:—

الحمد لله . . که این نسخه هفت بند کاشي بتاريخ هفتم شهر  
جمادي الاول در سنه ۱۳۰۴ یکمزار و سه صد و چهار هجرة النبويه  
حسب فرمايش مستوده صفات . . . خان بهادر مولوي خدا بخش  
خانصاحب اين مولوي محمد بخش خان مرحوم بيد مسكين محمد  
رضي الدين غفر الله . . . در بلدة باقي پور صورت اختتام  
يافت

## No. 117.

foll. 66; lines 11; size  $7\frac{1}{2} \times 5\frac{3}{4}$ ;  $5 \times 2\frac{3}{4}$ .

## زاد المسافرين

## ZÂD-UL-MUSÂFIRÎN.

The provisions for travellers on the mystic road. A Sûfistic Maṣnawî poem in imitation of the Ḥadîqah of Sanâ'î.

By Amir Ḥusaynî Sâdât.

Beginning:—

ای برتر از ان همه که گفتند  
انالکه پدید یا نهفتند

Amir Rukn-ud-Dîn (or Kabîr-ud-Dîn) Ḥusayn bin 'Âlim (or Ġānim, as H. Kh., iii., p. 528 reads) bin Abil Ḥasan (or Ḥusayn) al-Ḥusaynî رکن الدین حسین بن ابی الحسن الحسینی, generally called امیر حسینی سادات and known by the name of فخر السادات, was born in A.H. 671 = A.D. 1272 according to his own statement in the last Faṣl of his نزهة الأرواح, where he says that he was then forty years old when he completed that book in A.H. 711 = A.D. 1311. According to Nafahât, p. 705, he was originally from Guzîv, a village in the country of Ġûr, but he settled and spent almost his whole life in Herât. He was a great traveller and a renowned Sûfî poet. According to a good many authorities he was a disciple of Shaykh Rukn-ud-Dîn Abul Fath (d. A.H. 735 = A.D. 1335), the son and disciple of Shaykh Ṣadr-ud-Dîn Muḥammad (d. A.H. 684 = A.D. 1286) and grandson of Shaykh Bahâ-ud-Dîn Zakariyyâ, of Multân (d. A.H. 666 = A.D. 1267); according to others he was a disciple of Bahâ-ud-Dîn Zakariyyâ himself; while some, including Âḍur in his Âtash Kadah, p. 121, call him a disciple of Shihâb-ud-Dîn 'Umar Suhrawardî (d. A.H. 632 = A.D. 1234). But if the date of the poet's birth, i.e., A.H. 671, fixed above, can be relied upon, most of the above statements regarding his discipleship are disproved, and we can safely conclude that he was a disciple of the above-mentioned Shaykh Rukn-ud-Dîn Abul Fath, who died in A.H. 735 = A.D. 1335. Ḥusaynî came to Multân, and after staying there for some time went to Herât, where he came in contact with Fakhr-ud-Dîn 'Irâqî (see supra No. 89) and



Aḥmad-ud-Dīn Kirmānī (mentioned later on) and spent there his last days.

According to Taqī Aḥmādī, fol. 208<sup>b</sup>, and Daulat Shāh, p. 222, Ḥusaynī died in A.H. 719 = A.D. 1319; Nafāḥat, p. 705; H. Kh., vol. iii., p. 528, and Majālis-ul-'Ushshāq, fol. 114<sup>a</sup>, give A.H. 718 = A.D. 1318; Ḥabīb-us-Siyar, vol. iii., Juz 2, p. 74, gives A.H. 717 = A.D. 1317; while the author of the Ṣuḥuf-i-Ibrāhīm, fol. 225<sup>a</sup>, places the poet's death in A.H. 716 = A.D. 1316.

But all these statements seem to be wrong, since the concluding line of the present Maṣnawī gives the date of its completion A.H. 729 = A.D. 1328.

در هفصد و بیست و نه ز هجرت

گشتست این کتاب تمت

This date is also found in the copy mentioned in Sprenger, Oude Cat., p. 430, and in Ethé, India Office Lib. Cat., No. 1834. But Ethé, India Office Lib. Cat., Nos. 1832 and 1833, gives A.H. 720 = A.D. 1320.

در هفصد و بیست بد ز هجرت

Besides the present poem and a diwān, he has left several Ṣūfī works in prose and verse, such as کنز الرموز (*vide infra*); نزهة الارواح (see Ethé, India Office Lib. Cat., No. 182); روح الارواح صراط; طرب المجالس; مستقیم (see Ethé, India Office Lib. Cat., No. 1829); Dr. Rieu, in his Persian Cat., p. 608, calls it طرب المجالس instead of طرب المجالس (Rieu, p. 774<sup>a</sup>).

The present poem is divided into eight maqālas enumerated in Ethé, India Office Lib. Cat., No. 1832; see also Ethé, Bodl. Lib. Cat., No. 1259; Rieu, p. 608; Sprenger, Oude Cat., p. 430; W. Pertsch, p. 10; Cat. Codd. Or. Lugd., Bat. II., p. 116; Cat. des MSS. et Xylogr., pp. 356 and 438; see also H. Kh., vol. iii., p. 528.

The present MS. is wormed out in many places.

Written in a firm Nasta'liq.

Not dated, apparently 18th century.

## No. 118.

fol. 44; lines 11; size  $7\frac{1}{2} \times 4\frac{1}{2}$ ;  $5\frac{1}{2} \times 3$ .

The same.

Another copy of the *Zād-ul-Musāfirīn*, beginning as above.

This copy contains less anecdotes than the preceding one, and the verses do not very often agree in their arrangement with the above copy. The last verse, giving the date of its composition, is not found here.

fol. 7<sup>b</sup>, 10<sup>a</sup>, 17<sup>a</sup>, 19<sup>a</sup>, 23<sup>b</sup>, 25<sup>a</sup>, 40<sup>b</sup>, and 41<sup>b</sup> contain ordinary coloured illustrations.

Written in a modern clear *Nasta'liq*, within gold and coloured borders, with a small decorated heading at the beginning.

Not dated, apparently 19th century.

## No. 119.

fol. 36; lines 14; size  $6 \times 3$ ;  $4\frac{1}{2} \times 2\frac{1}{4}$ .

کنز الرموز

## KANZ-UR-RUMŪZ.

The Treasure of Secrets.

Another *Şûfic Maşnawī* by the same *Fakhr-us-Sādāt* Amīr Husaynī. Beginning—

باز طبعم را هوای دیگر است

بلبل جانرا نوای دیگر است

After praising God and the prophet, the poet devotes several *Qasidas* to *Shihāb-ud-Dīn Suhrawardī*, *Shaykh Bahā-ud-Dīn Zakariyyā*, *Shaykh Šadr-ud-Dīn*, and Amīr Kabīr Nūr Ullah. The poet then proceeds to

explain the duties of Islām from a Şāfi' point of view under the following headings:—

مقام شكر	في بيان الاسلام والتسليم
في شرح التوكل	في بيان كلمه شهادة
در مقام رضا	في شرح الصلوة
در بيان تلويح و تمكين	في شرح الزكوة
در بيان غيب و حضور	في شرح الصوم
در بيان سماع	في شرح الحج
در بيان فيض و بسط	في شرح العلم
در بيان فنا و بقا	في شرح التوحيد
در بيان جمع و تفرقه	في شرح المعرفة
در بيان تجلي و اشتهاد	في بيان النفس
در بيان تجريد	في شرح القلب
در بيان وجد و وجود	في شرح الروح
در بيان شكر	في بيان العقل
در بيان محو و اثبات	في شرح التصوف
در بيان وقت	در بيان مقامات
در بيان احوال	مقام توبه
در بيان محبت گوید	در مقام وداع گوید
در بيان انس گوید	في شرح الزهد
and	في شرح الصبر
در بيان قرب گوید	در مقام فقر

The MS. ends with an epilogue در ختم کتاب گوید, with the following last line:—

طول و عرضي خواستم اين نامه را  
مصلحت (?) شكستم خامه را

The title of the poem occurs on fol. 7<sup>b</sup>:—

هرچه طبعم را خرد پیغام کرد  
پیر ما کنز الرموزش نام کرد

For other copies, see Ethé, Bodl. Lib. Cat., No. 1258; Ethé, India Office Lib. Cat., Nos. 1830 and 1831; Sprenger, Oude Cat., p. 431; Krafft, p. 66; W. Pertsch, p. 12; Rieu, p. 845, etc. See also H. Kh., vol. v., p. 254.

Written in a fine minute Nasta'liq, within gold and coloured borders, with a double page 'unwân at the beginning.

Not dated, apparently 16th century.

### No. 120.

fol. 71; lines 7; size  $9\frac{1}{2} \times 6$ ;  $7 \times 4$ .

The same.

Another copy of the Kanz-ur-Rumûz, beginning as above.

This copy is written in a fine bold Nasta'liq, between double gold lines, within gold and coloured borders, with a double-page 'unwân in the beginning, and with headings written on gold ground throughout. The contents of the book are annexed at the end in the same hand.

Not dated, probably 17th century.

No. 121.

fol. 39; lines 12; size  $9 \times 5\frac{1}{2}$ ;  $5\frac{3}{4} \times 3\frac{1}{4}$ .

گلشن راز

## GULSHAN-I-RÂZ;

OR

## The Rose-Garden of Mystery.

The well-known mystic Maṣnawī, composed in answer to fifteen metaphysical questions propounded by Amīr Ḥusaynī Sādāt (see No. 117 *supra*).

By Shaykh Maḥmūd Shabistari.

Beginning—

بنام آنکه جانرا فکرت آموخت  
چراغ دل بنور جان برافروخت

Shaykh Maḥmūd Shabistari or Chabistari, whose full name was سعد الدین مصمود بن عبد الکرم بن یحیی التبریزی الشبستري, was born in Shabistar, a village at eight farsangs from Tabriz, during or about the reign of Hulāgū Khān (A.H. 654–663 = A.D. 1256–1264). According to the prologue in this copy the poet received some questions in the month of Shawwāl, A.H. 700 = A.D. 1300, from a certain person of Khurāsān, and in answer to them he composed the present poem:—

گذشته هفت ماه از هفتصد سال  
زهجرت ناگهان در ماه شوال

But all other copies, noticed in the catalogues mentioned below and the Mafātīḥ-ul-Iʿjāz, a commentary on the poem mentioned hereafter, correctly give A.H. 717 = A.D. 1317 instead of A.H. 700. It is also stated in this prologue that the poet had composed several works in prose before this, and that this was his first poetical composition which he wrote in the Maṣnawī style.

Jāmi, in his *Nafahāt*, p. 705, says that the propounder of these questions was the celebrated Amīr Ḥusaynī Sādāt (see No. 117 above). Taqī Auhādī, in his *‘Urafāt*, fol. 657<sup>b</sup>, supports Jāmi's statement, and adds that the questions were seventeen in number; but according to our copy of the poem and its commentary, mentioned in the following number, the questions were not more than fifteen.

According to the authors of the *Majālis-ul-‘Ushshāq*, fol. 115<sup>a</sup>; *Haft Iqlim*, fol. 327<sup>a</sup>, and *Riyād-ush-Shu‘arā*, fol. 370<sup>a</sup>, the poet died in A.H. 720 = A.D. 1320.

E. H. Whinfield, in his learned introduction to the *Gulshan-i-Rāz*, in which he has made an ingenious attempt to compare Oriental and European mysticism and to explain the pantheism of the Sūfis as expounded in this poem, expresses his regret at not finding sufficient materials for the biographical account of the poet, and accepts the above date of the poet's demise. Taqī Auhādī, fol. 657<sup>b</sup>, stands alone in placing the poet's death in A.H. 708 = A.D. 1308.

Besides the *Gulshan-i-Rāz*, Maḥmūd Shāhīstārī has left three Sūfistic prose treatises, viz.:—*حق اليقين في معرفت رب العالمين* (see Rieu, ii., p. 822<sup>b</sup>; Ethé, Bodl. Lib. Cat., No. 1298, Art. 6; *Mélanges Asiat.* v., p. 229, and H. Kh., vol. iii., p. 79); *معاديت نامه* (see Rieu, p. 871<sup>b</sup>, and H. Kh., iii., p. 598); and *رساله مشاهد*.

For other copies of the *Gulshan-i-Rāz* and notices on the poet's life, see Rieu, ii., p. 608; Ethé, Bodl. Lib. Cat., No. 1260; Ethé, India Office Lib. Cat., No. 1814; W. Pertsch, Berlin Cat., pp. 827–29 and 872; Sprenger, Oude Cat., p. 477; G. Flügel, iii., pp. 425 and 426. See also H. Kh., v., p. 233.

The poem has been edited with a German translation by Hammer Purgstall, “*Rosenflor des Geheimnisses*,” Pesth, 1838; published with English translation by E. H. Whinfield, “*The Mystic Rose-Garden*,” London, 1880; lithographed in Bombay, A.H. 1280. Extracts in German translation are found in Tholuck's “*Blüthensammlung*,” 1825, p. 192. An anonymous English translation of some of the important parts of the poem, entitled, “*The Dialogue of the Gulshan-i-Rāz*,” was published in London (Trübner) 1887. A large portion of a Turkish adaptation is noticed by Dr. Ethé in his India Office Lib. Cat., No. 1761.

The present copy ends with the following verse, in which the poet mentions his name:—

بنام خویش کردم ختم پایان  
الهی عاقبت مصدود گردان

A few pages towards the end are slightly damaged.

This splendid copy is written in a beautiful firm Nasta'liq, within gold and coloured borders, with a faded heading at the beginning.  
Not dated, probably 15th century.

## No. 122.

fol. 46; lines 11; size  $8 \times 4\frac{3}{4}$ ;  $6\frac{1}{4} \times 3\frac{1}{4}$ .

The same.

Another copy of the Gulshan-i-Râz. Beginning as in the preceding copy.

Written on various coloured papers in an ordinary careless Nasta'liq.  
Dated, Murshidâbâd, 14th Ramadân, A.H. 1269.

Scribe سيد محمد امير مرزا المعروف بالموسوي الرضوي

## No. 123.

fol. 289; lines 23; size  $8\frac{1}{2} \times 5\frac{1}{4}$ ;  $6\frac{1}{2} \times 3\frac{1}{2}$ .

مفاتيح الاعجاز في شرح گلشن راز

MAFÂT-ÎH-'UL-I-JÂZ FÎ SHARH-I-

GULSHAN-I-RÂZ.

The best and the most exhaustive of all the Persian commentaries on the Gulshan-i-Râz of Maḥmūd Shabistari.

By Muhammad bin Yahyâ al-Lāhijî.

Beginning—

بامسلك الاعظم الشامل فيضه المقدس لكل موجود المنور ظلمات  
العدم بانوار الوجود الخ

شمس الدين محمد بن يحيى شمس الدين Muhammad bin Yahyâ was a disciple of Sayyid Zayn-ud-Din Muhammad Nûr Bakhsh (b. A.H. 795 = A.D. 1392 and d. A.H. 869 = A.D. 1464) (see Majâlis-ul-Mu'minin, fol. 374<sup>b</sup>), and was appointed the Khalifah of the Nûrbakhshiyah sect after his death. The early portion of his life was spent in Ray and he subsequently settled down in Shîrâz, where he came in contact with Jalâl-ud-Din Muhammad Dawwânî (d. A.H. 908 = A.D. 1502), the author of the well-known treatise on ethics called اخلاق جلالی (see Rieu, p. 442), at whose instance Lâhijî is said to have written the present commentary.

According to the commentator's statement in the preface he commenced to write the present commentary on the 19th of Dîl Hâjj, يوم الاثنين تاسع عشر ذي الحجة سنة سبع و مئتين و ثمانماية.

The author of the Majâlis-ul-Mu'minin, fol. 377<sup>a</sup>, who gives a detailed account of Lâhijî's life, says that the commentator, after finishing his work, sent a copy to the celebrated Jâmi, who expressed his high admiration for the work and the author in these terms:—

ای فقر تو نور بخش ارباب نیاز  
 خرم ز بهار خاطرت گلشن راز  
 یکره نظری بر مس اقلیم انداز  
 باشد که برم ره بهقیقت ز مجاز

Lâhijî's death is generally fixed in A.H. 912 = A.D. 1506.

The author of the Şuhuf-i-Ibrâhim, fol. 54<sup>b</sup>, places Lâhijî's death in A.H. 980 = A.D. 1572; but this seems improbable.

Other commentaries on the Gulshan-i-Râz by (1) مظفر الدين علي (1); مولانا ادريس بن حسام الدين البدليسي (2); الشيرازي; and (3) شيخ بابا نعمت الله ابن محمود النجواني are mentioned in H. Kh., vol. v., p. 233.

Lâhijî has also left several treatises on Sûfism, and is the author of a diwân, containing about two thousand verses, in which he adopts the poetical title of Asîrî.

For other copies of the Mafâtih-ul-Ijâz, see G. Flügel, iii., p. 426; Pertsch, Berlin Cat., p. 829; J. Aumer, p. 20; Cat. of the Lib. of Râgib Pâshâ, Constantinople, A.H. 1285, No. 690; Cat. Codd. Or. Lugd., Bat. II., p. 17; Ethé, India Office Lib. Cat., No. 1816; Sprenger, Oude Cat., p. 478; II. Kh., v., p. 232, etc.



Three extra folios containing the index of the commentary are added in the beginning of the MS.

Written in a learned Nasta'liq, within yellow borders. The text explained is written in red.

Not dated, apparently 17th century.

No. 124.

fol. 13; lines 16; size  $8\frac{3}{4} \times 5\frac{1}{2}$ ;  $6\frac{1}{2} \times 3\frac{1}{2}$ .

مشنوي بو علي قلندر

THE MAṢNAWÎ OF BŪ 'ALÎ QALANDAR.

A short Maṣnawî poem containing moral instructions. On fol. 1<sup>b</sup> the poem is thus styled:—

مشنوي هدايت و بشارت زبدة السالكين . . . . شاه مشرف  
الدين بو علي قلندر

Beginning—

مرحبا اي بلبل باغ كهن  
از گل رعنا بگو با ما سخن  
مرحبا اي هدهد فروخته فال  
مرحبا اي طوطي شكر مقال  
مرحبا اي قاصد طيار ما  
مي دهني هر دم خبر از يار ما

Shaykh Sharaf-ud-Din Bū 'Alī Qalandar, better known as Sharaf-ud-Din-i-Pānī Patī, was, according to his own statement in one of his compositions (as Amīn Rāzī says), originally from 'Irāq, and had enjoyed the company of Jalāl-ud-Din Rūmī and Shams-ud-Din Tabrizī; but as he rose to distinction and died in Pānī Pat, he is generally known as Sharaf-ud-Din-i-Pānī Patī. He is said to have been descended

from the great Imâm Abû Hanîfah, and a genealogy of his birth is given in the *Siyar-ul-Aqtâb*. According to several authorities *Sharaf-ud-Dîn* was the *Khalîfah* of *Khawâjah Qutb-ud-Dîn Bakhtiyâr Ushî*. Besides the present *Maṣnawî*, he has also left a *diwân*, noticed in Sprenger, *Oude Cat.*, p. 565. His مکتوبات or letters, which he is said to have written in the name of his favourite disciple *Ikhtiyâr-ud-Dîn*, are full of divine knowledge. A treatise entitled حکیمانہ, generally ascribed to him, is, according to 'Abd-ul-Haq Dihlawî's, *Akḥbâr-ul-Akhyâr*, p. 147, not genuine.

Sultân 'Alâ-ud-Dîn *Khiljî* (A.H. 695-716 = A.D. 1295-1316) was a favourite disciple of *Sharaf-ud-Dîn* and entertained high regards for him. According to *Amin Râzi*, *Sharaf-ud-Dîn* exchanged *Rubâ'is* (quoted in the *Haft Iqlim*) with Sultân Muḥammad Tug̃laq (A.H. 725-752 = A.D. 1324-1351).

*Sharaf-ud-Dîn*'s death is generally fixed in the month of *Shawwâl*, A.H. 724 = A.D. 1323.

The MS. is divided into the following three headings:—

fol. 2<sup>b</sup>. در بیان درج

fol. 3<sup>a</sup>. در بیان فقیری ریا

fol. 13<sup>a</sup>. فی المناجات بحضور قاضی الحاجات

The *Maṣnawî* ends with the following verse:—

روز محشر دار با آل رسول  
وز طفیل مقبلان کردم قبول

Other copies of the *Maṣnawî* are noticed in Sprenger, *Oude Cat.*, p. 555, and Rieu, p. 668<sup>b</sup>.

Lithographed in Lucknow, A.H. 1266.

Written in ordinary clear *Nasta'liq*, with the headings in red.

Not dated, apparently 18th century.

## No. 125.

ff. 318; lines (centre column) 17; (margl. col.) 26;  
size  $10\frac{1}{4} \times 6\frac{1}{2}$ ;  $9 \times 4\frac{1}{2}$ .

سه دیوان امیر خسرو

THE THREE DÎWÂNS OF KHUSRÛ.

Yamîn-ud-Dîn Abul Hasan Amîr Khusrû یمین الدین ابو الحسن امیر خسرو دہلوی بن امیر سیف الدین محمود الشیسی البلخی was one of the greatest musicians and the most famous Persian poet in India. His father, Amîr Sayf-ud-Dîn Maḥmūd Shamsî Lāchîn, came to India from Hazārah (near Balkh) and settled down in Patyālî, where the poet Khusrû was born in A.H. 651 = A.D. 1253. At the age of seven Khusrû lost his father, who fell in a battle near Ilahābād, and the future poet was placed under the care of his maternal grandfather 'Imād-ul-Mulk, who took great trouble with his education. After completing his twentieth year Khusrû stayed with Kishlā Khān, brother of Sultān Ġiyāṣ-ud-Dîn, and afterwards entered the service of Bnḡrā Khān, the youngest son of that prince. He subsequently settled in Delhi and became one of the favourite disciples of the celebrated saint Nizām-ud-Dîn Auliya, for whom the poet entertained the highest regard, which almost amounted to worship.

Khusrû lived to enjoy the favours of five successive kings of Delhi: Mu'izz-ud-Dîn Kayqubād (A.H. 686-689 = A.D. 1287-1290); Jalāl-ud-Dîn Firūz (A.H. 689-695 = A.D. 1290-1295); Muḥammad Shāh (A.H. 695-715 = A.D. 1295-1315); Ġiyāṣ-ud-Dîn Tuḡlaq (A.H. 721-725 = A.D. 1321-1324), to whom he dedicated the Tuḡlaq Nāmā; and Muḥammad bin Tuḡlaq (who came to the throne in A.H. 725 = A.D. 1324).

While in the court of this last monarch, Khusrû heard the news of the death of his spiritual guide Nizām-ud-Dîn Auliya, on which he renounced the world, and after seven months' mourning followed him to the grave, on the 29th Dul Qa'd, A.H. 725 = A.D. 1324, and lies buried by his side in the beautiful collection of mosques and tombs outside Delhi.

Besides his Persian compositions, which are said to be ninety-nine in number, he produced numerous Hindî poems and riddles. Daulat Shāh, p. 240, says that Khusrû, in one of his works, himself mentions

having left between four hundred and five hundred thousand verses, and that Mirzâ Bâysangar, after ceaseless attempts, once succeeded in collecting 120,000 verses of the poet, but on another occasion the prince again obtained 2,000 verses from the *Gazals* of the poet. The prince, therefore, concluded that it would be very difficult for him to collect the complete work of the poet and gave up the idea for ever. In comparing the number of the verses of the two well-known *Khamsas* of the two world-famed poets, Nizâmî and *Khusrû*, Daulat Shâh says that Nizâmî's *Khamsah* consists of 28,000 verses, while that of the latter contains 18,000. According to the poet's own statements, as made in the following five poems (see No. 128 below), it would appear that his *Khamsah* consists of 17,896 verses.

For full notices on his life and works see Rieu, pp. 240-41 and 609; Sprenger, *Onde Cat.*, p. 465; Ouseley's *Notices on Persian Poets*, p. 146; Elliot's *History of India*, vol. iii., pp. 523-567; Ethé, *Bodl. Cat.*, Nos. 753-799; Ethé, *India Office Lib. Cat.*, Nos. 1186-1222; Pertsch, *Berlin Cat.*, p. 831; G. Flügel, i., p. 542; J. Aumer, pp. 21 and 22. See also Daulat Shâh, Browne's Edn., p. 238; *Nafahât*, Cal. Edn., p. 710; *Haft Iqlim*, f. 107<sup>b</sup>; *Khulâsat-ul-Afkâr*, f. 59; Taqî Auhadî, f. 214<sup>a</sup>; *Riyâd-ush-Shu'arâ*, f. 126<sup>a</sup>; *Makhzan-ul-Garâ'ib*, f. 229; *Shuhuf-i-Ibrâhîm*, f. 279<sup>a</sup>, and *Nashtar-i-'Ishq*, f. 571.

Contents:—

## I.

fol. 1<sup>b</sup>: *Tuhfat-us-Sigar*, تحفة الصغر, "The present of the early age." This is the first diwân of *Khusrû*, beginning with a prose preface.

حمدي که از اول زادن تا پايان زاد زود بود و ثنائی که از  
شیر خوارگی تا آنگاه که شارب چاشنی آله

Compare Rieu, p. 609; Ethé, *India Office Lib. Cat.*, No. 1187, etc., where it changes slightly.

In the preface the poet says that he had an extraordinary taste for poetry in his early days, and relates an anecdote how he was introduced to the presence of *Khawâjah 'Izz-ud-Dîn*, who, hearing of the surprising genius of the young poet, tested him by giving him the four words *موي* (hair), *بيضه* (egg), *تير* (arrow), and *خرنزه* (melon), which apparently have no connection with each other, and asking him to compose by using these words a quatrain, which the poet extemporized on the spot.

هر موی که در دو زلف آن صنم است  
 صد پیضه عنبرین بران موی صنم است  
 چون تیر مدان رامست دلش را زیرک  
 چون خربزه دلدانش درون شکم است

Khawajah 'Izz-ud-Din highly praised the poet's talents, and gave him the title of سلطانی, which Khusrû has adopted in many of his early poems.

The poet states further that his brother Tâj-ud-Dîn Zâhid took great pains in collecting the poems, which Khusrû had composed in his sixteenth to nineteenth year, and arranged them by inserting verses of his own composition at the beginning of each poem. These connecting verses, which are generally called بیت سرخ, on account of their being written in red, if taken together form a complete poem.

Tuḥfat-uṣ-Ṣigar contains Qaṣidas, Qit'as, Gazals, Maṣnawis and Rubā'iyât.

fol. 4<sup>b</sup>-32<sup>a</sup>. Qaṣidas in praise of Sultân Ğiyâṣ-ud-Dîn, his son Khân-i-Shahîd, and his spiritual guide Nizâm-ud-Dîn Auliya. The Qaṣidas are introduced by the following بیت سرخ (a Rubâ'i):—

لوحی که بر صیغه گردون مصور است  
 توقیع آن بنام خداوند اکبر مست  
 شد تحفة الصغر چو خطاب این سواد را  
 از ذکر ذو الجلال سوادى منور مست

Beginning of the Qaṣidas:—

خدای عز و جل ذو الجلال کن فیکون  
 بری ز حیز و مستغنی از چرا و ز چون  
 وجود او ازلی و بقای او ابدی  
 نه آن بقا که فنا گرددش به پیرامون  
 تغییرات حدوت از جلال او کوتاه  
 تعرضات زوال از وجود او بیرون

fol. 32<sup>a</sup>. Qit'as. Begin:—

ای آنکه وجود تست بیرون آن

fol. 33<sup>b</sup>. Ġazals; beginning:—

ای آفتاب تافته از روی انورت  
وی کوفته نبات ز لعل چو شکرت

fol. 49<sup>a</sup> (margin) begins the Maṣnawī:—

هی هی ای تیره رای نورانی  
وی میه کار مبرز پیشانی

Compare Ethé, India Office Lib. Cat., No. 1187.

fol. 52<sup>a</sup>. Rubā'is (about 110 in number); beginning:—

یکسر تو ای که نور بخش قدری  
گوید مودن از همان تو قدری  
چون مرتود در سینه نگنجد ما را  
گویم همه رب اشرح لی صدری

## II.

fol. 58<sup>b</sup>.

Ġurrat-ul-Kamāl, غُرَّةُ الْکَمَالِ, or the poems of maturity, with a preface which begins:—

غره کمال انسانی از دیباجه حد اخترعی است که مطلع  
دیوان بشریت را مسبب کتابه خلق الانسان علیه البیان

In this lengthy preface the poet at first deals with the need of knowledge and its advantages, quoting numerous verses from the Qurān and the traditions in support. The poet then goes on to discuss the excellence and superiority of Persian poetry over Arabic by enumerating several reasons, and taking Sanā'i, Khāqānī, Rāfi, Kamāl, Nizāmī and Sa'dī as his models in various branches of poetry. He further deals with several kinds of صفت (poetical ornaments),

towards which he says he had a particular leaning, by giving a prominent position to Maulânâ Bahâ-ud-Dîn Bukhârî, who was well versed in the art of composing riddles (معنا). The poet here quotes several san'ats of his own on the names of several persons, such as *مهر و مخلص*, etc. He states further that he was requested by his brother 'Alâ-ud-Dîn 'Alî Shâh to collect this diwân, which he, as he says later on, wrote from his thirty-fourth to his forty-third year, or from A.H. 685 = A.D. 1286, to the end of A.H. 693 = A.D. 1293. The preface concludes with a short account of his own life.

The *Ġurraṭ-ul-Kamâl* consists of *Qaṣidas*, *Qit'as*, *Tarjî'bands*, *Maṣnawîs*, *Ġazals*, and *Rubâ'is*.

fol. 90<sup>b</sup>. *Qaṣidas*; beginning:—

چه زهره خاک مسکین را که توحید خدا گوید  
بدین آلودگی ذات مقدم را ثنا گوید

Compare Ethé, Bodl., No. 754, and India Office Lib. Cat., No. 1186, where the initial line begins with the words *چو زهره*.

The *Qaṣidas* are mostly devoted to the praise of the poet's spiritual guide, Nizâm-ud-Dîn Auliya, Sultân Mu'izz-ud-Dîn Kayqubâd, Jalâl-ud-Dîn Firûz Shâh, Rukn-ud-Dîn Ibrâhîm, 'Alâ-ud-Dîn Muḥammad Shâh, and several other persons.

fol. 156<sup>b</sup>. *Qit'as* and *Tarjî'bands*. Beginning:—

هر که گوید که من از عقل شناسم حق را  
بی خرد باشد و بر وی صفت عقل مبند

On fol. 165<sup>b</sup>.

المتفرقات في الهزل و الزم و الاستهزا و الطيبات و الشكايات  
و غيرها

Beginning—

با ملك خوانم صد قطعه چون آب حيات الخ

fol. 169<sup>a</sup>. The *Maṣnawî* called *Fath-Nâmah* فتح نامه, or according to Rieu, p. 611, and Elliot's Hist. of Ind., iii., pp. 536–544, *Miftâh-ul-Futûḥ*, مفتاح الفتح, written in praise of the first campaign of Firûz Shâh, who came to the throne in A.H. 689 = A.D. 1290.

Begins:—

سخن بر نام شاهي کردم آغاز  
که بر شاهان در دولت کند باز

On fol. 171<sup>a</sup> the poet gives with great precision the time and date of Fīrūz Shāh's accession to the throne in the following verses:—

سه شنبه کافتاب از مهد شب چست  
بتخت آسمان فیروز بنشست  
جماد دومین را میومین روز  
میوم ساعت ز روز عالم افروز  
بکاه چاشت با فیروزي فال  
ز هجرت ششصد و هشتاد و نه سال

i.e. on Tuesday morning, at the third hour of the third day of Jamādi II., A.H. 689 = A.D. 1290.

On fol. 181<sup>b</sup> begins another Maṣnawī of a different metre.

Beginning:—

این نامه که جان درو مرشتم  
هر حرف بخون دل نوشتم

On fol. 186<sup>a</sup> (margin) begins another Maṣnawī of a different metre. Beginning:—

زهی فرخنده قصر آسمان مای  
که هست از رفعتش بر آسمان جای

On fol. 186<sup>b</sup> another Maṣnawī, called *الفرس*, with the following introductory verse:—

فرس الفرس خطاب شد این امپ نامه را

The Maṣnawī begins with the line:—

ای فلک مرکب و متارہ مپاہ  
مرکبت پا نهاده بر مر ماه



fol. 186<sup>b</sup>-192<sup>a</sup>, several short Maṣnawīs of different metres introduced by the usual *بیت سرخ*.

On fol. 192<sup>a</sup> (margin) a Maṣnawī called *قصه باز نامه*, as the introductory red verse says:—

این قصه باز نامه من دان که بهر این آتخ

Beginning:—

بر رای خدایگان عالم  
خاقان سپهکش معظم

fol. 193<sup>a</sup>-196<sup>b</sup>. Maṣnawī in the metre of *Shāh Nāmāh*.

Beginning:—

ولایت ستانا و خصم افگنا  
بلشکر کشی همچو رده روشنا

fol. 196<sup>a</sup> (margin) beginning of the *Gāzals* with the heading *توحید باری عز اسمه*.

The initial line runs thus:—

ای ز خیال ما برون در تو خیال کی رسد  
با صفت تو عقل را لاف کمال کی رسد

fol. 230<sup>a</sup>. *Rubā'iyāt*, with the introductory verse:—

ایبات عاشقانهست نگه کن که هر یکی

Beginning:—

پاکست خداوند کریم و اکبر  
بیرون ز خیال دانش عقل بشر

On fol. 231<sup>b</sup> (margin) runs a heading *المتفرقات فی المديح* dealing with *صفات*, *کرم*, *صفات*, *تبع*, *بشش*, *والاوصاف* و غیره.

On fol. 233<sup>b</sup>. *Rubā'iyāt*.

Beginning:—

انجا که مقام یار زیبا بوده است آتخ

Most of these *Rubā'iyāt* are devoted to the praise of *بیاله*, *خال*, *خال لب*, etc., etc.

On fol. 243<sup>a</sup>. معبا on the names of مخلص, احمد, شرف, محسن and others.

The *Tuhfat-us-Şigar* and the *Ġurrah-ul-Kamâl* have been printed in the *Kulliyât* of Amîr *Khusrû* in Nawal Kishwar press, Lucknow.

## III.

fol. 246<sup>b</sup>. *Nihâyat-ul-Kamâl*.

## نهایة الکمال

The fifth *dîwân* of Amîr *Khusrû*, containing the poems of the last years of his life.

Contents:—

A short prose preface which contains nothing but the praise of God, the prophet, and the saint *Nizâm-ud-Dîn Auliya*.

Begins:—

بسم الله الوهاب الذي وهب الشعراء الخ

fol. 248<sup>b</sup>. *Qasidas* without alphabetical order.

Beginning:—

مپاس آن کرد کاربرا که شد زامرش جهان پیدا  
نهان از دیده پیدا کرد و در چشم نهان پیدا

fol. 273<sup>a</sup>. *Maşnawî*. Beginning:—

صد شکر ز جان ما خدا را  
کو جان ده و جان متانست ما را

fol. 277<sup>a</sup>. *Qit'as* and *Tarjî'bands*.

Beginning:—

در آبدار خانه شاه زمانه دی  
دیدم نشسته صنعت زرگر ته کلل

fol. 279<sup>b</sup>. *Gazals*. Beginning:—

ای ز تو کار سازی همه کس  
همه کس را تو کار سازی و بس

fol. 317<sup>a</sup>. Ruba'iyât. Beginning:—

یا رب کرمست امید جاوید منست  
تاریکم و نور عفو خورشید منست

On comparing with another copy of the *Nihâyat-ul-Kamâl*, mentioned hereafter, the arrangement of which exactly agrees with the present copy, it is found that this copy wants eight Rubâ'is, and breaks off abruptly with the following Ruba'î:—

با یاد که خدش بر بتان شاهي داد  
دل را غم او فتوي کمراهي داد آخ

It appears from the table of contents on fol. 1<sup>a</sup>, which gives under an illuminated circle the names of all the five *diwâns* of *Khusrû*, that the two *diwâns*, viz., *وسط الصیوة* and *بقیہ نقیہ*, have been torn away from the present copy by some mischievous hand.

This excellent copy is written in a fine, clear *Nasta'liq*, within gold and blue borders, with a double-page 'unwân at the beginning, and three beautifully illuminated headings, one at the beginning of each *diwân*.

Not dated, apparently fifteenth century.

#### No. 126.

fol. 78; lines (centre column) 17; (margl. col.) 26;  
Size  $12 \times 7\frac{1}{4}$ ;  $9 \times 4\frac{1}{2}$ .

#### نہایۃ الکمال

Another copy of the *Nihâyat-ul-Kamâl* (see above number).<sup>1</sup>

- fol. 1<sup>b</sup>. Preface.
- fol. 3<sup>a</sup>. *Qasidas*.
- fol. 28<sup>a</sup>. *Maṣnawî*.
- fol. 32<sup>b</sup>. *Qit'as* and *Tarjî'bands*.
- fol. 35<sup>a</sup>. *Gazals*.
- fol. 76<sup>a</sup>. *Ruba'iyât*.

The arrangement in this copy is identically the same as in the preceding one.

Written in an ordinary clear Nasta'liq, within gold and coloured borders.

Not dated, apparently sixteenth century.

No. 127.

fol. 323; lines 17; size  $10 \times 6$ ;  $6\frac{1}{2} \times 3\frac{1}{4}$ .

دیوان امیر خسرو

DÎWÂN-I-AMÎR KHUSRÛ.

A very fine copy of Khusrû's dîwân, containing a collection of Ġazals from his different dîwâns. At the end about one hundred and seventy-four Qit'as and Rubâ'is (intermixed) are added. The Ġazals are alphabetically arranged, except the first eight poems. Beginning corresponding to the first Ġazal of copy No. 762, Ethé, Bodl. Cat.

ای بدرماندگی پناه همه  
کرم تست حذر خواه همه

On fol. 3<sup>b</sup> begins the first alphabetical Ġazal:—

ابر میگردد و من میشوم از یار جدا  
چکنم دل بچنین وقت ز دلدار جدا

Compare Ethé, Bodl. referred to above.

On fol. 307<sup>b</sup>. Qit'as and Rubâ'is.

Beginning:—

مهیمنای ملکا گر درین همه دیوان  
خلاف دین مضنی گفت خسرو مسکین

بحق اشهد ان لا اله الا الله  
 بدین احمد مرسل رسول باز پسین  
 که خضر کن بصف مومنان مغفورم  
 ومان بعز قبول این دعای من آمین

This valuable MS. once belonged to Sakinah Bânû Begum, as appears from a note on fol. 1<sup>a</sup>, which runs thus:—

دیوان خسرو از اموال مسکینه بانو بیگم . . . الح

Sakinah Bânû was the daughter of Humâyûn and half-sister to the Emperor Akbar. She was married to Shâh Gâzî Khân, son of Naqib Khân Qazwîni, a personal friend of Akbar. See Humâyûn Nâmah, of Gulbadan Begum, (Beveridge's ed.) p. 275.

It also bears the seals of several noblemen of Shâh Jahân's court, viz., عنایت خان شاهجهانی, dated A.H. 1063, and حماد خان شاهجهانی, and many 'Arddidas of his reign.

Written on fine paper in a neat and firm Nasta'liq, within gold and coloured borders, with a small decorated heading at the beginning.

Dated 25th Ramadân, A.H. 978.

Scribe

محمد حسین بن سلطان علی غیاث الدین علی جنابدی

The colophon ends with the following Qit'ah quoted by the scribe:—

غرض نقشبست کز ما یاد ماند  
 که هستی را نمی بینم بقائ  
 مگر صاحبدلی روزی برحمت  
 کند در حق این مسکین دعائی

No. 128.

fol. 235; lines 19; size  $10\frac{1}{2} \times 6\frac{3}{4}$ ;  $7\frac{1}{2} \times 4\frac{1}{2}$ .

خمسه امير خسرو

# KHAMSA-I-AMÎR KHUSRÛ.

A very fine copy of the five maṣnawīs of Amîr Khusrû, written in imitation of the Khamsah of Nizâmî.

As a maṣnawî writer Khusrû is held by some to rank higher than Nizâmî. It is said that Mirzâ Bâysangar generally preferred Khusrû's Khamsah to that of Nizâmî, while Mirzâ Ulug Beg Gârgân took the part of the latter. However, Khusrû himself was not a little proud of his Khamsah, and is said to have boastfully uttered the following verse on its completion:—

دېدې خسرويم شد بلند  
زلزله در گور نظامي فگند

## I.

Maṭla'-ul-Anwâr

مطلع الانوار

A mystical poem written in imitation of Nizâmî's Makhzan-ul-Asrâr, in the same metre, and dedicated to 'Alâ-ud-Dîn Muḥammad Shâh.

Beginning:—

بسم الله الرحمن الرحيم  
خطبه قدمست بملك قديم

In the conclusion the poet says that the Maṭla'-ul-Anwâr contains three thousand three hundred and ten distiches, and was written in two weeks in the year A.H. 698:—

ور همه بيت آوري اندر شمار  
ميصد و ده بر شمر و مه هزار

از اثر اختر گردون خرام  
شد بدو هفت این مه کامل تمام  
سال که از چرخ کهن کشت بود  
از پس ششصد نود و هفت بود

The Colophon is dated middle of Shawwāl, A.H. 974.

Scribe مصد بن علاء الدین

## II.

fol. 46<sup>b</sup>.

شیرین و خسرو

SHÎRÎN-U-KHUSRÛ.

The loves of Khusrâ and Shîrîn; an imitation of Nizâmî's Khusrâ-u-Shîrîn.

Beginning—

خداوندا دلم را چشم بکشای \*  
بمعراج یقینم راه بنمای

This poem is also dedicated to Sultân 'Alâ-ud-Din. It was composed in the beginning of Rajab, A.H. 695 = A.D. 1295, according to this copy, fol. 97<sup>b</sup>.

ز آغاز رجب فرخ شد این فال \*  
ز هجرت ششصد و پنج و نود سال

but according to other copies (see Rieu, p. 611; Ethé, Bodl., No. 766, &c.) in A.H. 698 = A.D. 1298. The latter date seems to be more correct, as the poet himself says, on fol. 97<sup>b</sup>, that he composed the Maṭla'-ul-Anwâr in A.H. 698 (see above) before this work.

نخست از پرده این صبح نشورم  
نمود از مطلع الانوار نورم  
پس از کلکم چکید این شربت نو  
که نامش کرده شد شیرین و خسرو

The *Shīrīn-u-Khusrū* consists, as the poet says towards the end, of four thousand one hundred and twenty-four distiches.

وگر پرمی که بیتش را عدد چیست  
چهار الف و چهارصد و صد و بیست

The colophon here is dated *Dulhijjah*, A.H. 974.

## III.

fol. 98<sup>b</sup>.

مجنون و لیلی

## MAJNŪN-U-LAYLĀ.

The loves of Laylā and Majnūn, in imitation of Nizāmī's *Laylā-u-Majnūn*.

Begins—

ای داده بدل خزینه راز  
حق از تو شده خزینه پرداز

This poem, like the two preceding *maghawī*s, is dedicated to Sultān 'Alā-ud-Dīn, and ends with the praise of *Shaykh Nizām-ud-Dīn Auliya*. In the conclusion this *maghawī* is said to contain two thousand six hundred and sixty distiches.

بیتش بشمار راستی هست  
جمله دو هزار و ششصد و شصت

(Compare Sprenger, *Oude Cat.*, p. 469, where it is said to contain 2,360 distiches only.) It was completed in A.H. 698 = A.D. 1298.

تاریخ ز هجرت آنچه بگذشت  
مالش نود ست و ششصد و شصت

هشت is evidently a mistake for شصت.

The colophon is dated *Jumādā II.*, A.H. 975. The text has been printed at Calcutta in 1811; lithographed, 1818; Lucknow, 1869.



## IV.

fol. 133<sup>b</sup>.

آئینهء مکندری

## ÂÎNA-I-SIKANDARÎ.

It is also dedicated to Sultân 'Alâ-ud-Dîn.

Beginning—

جهان پادشاه خداي تراست  
ازل تا ابد بادشاهي تراست

In the end the poet says that this maṣnawî contains four thousand four hundred and fifty distiches, and was written in A.H. 699 = A.D. 1299.

گر آري همه بيتش اندر عدد  
چهار الف و پنجه شد و چار صد  
درين دم كه پايان اين پيكر مست  
ز تاريخ هفصد يكي كمتر است

The colophon here is dated Dilqa'd, A.H. 974.

Transcribed by کمال الدين حسين و جلال الدين محمود

## V.

fol. 191<sup>b</sup>.

هشت بهشت

## HASHT BIHISHT.

A poem on the loves of Bahrâm, composed in imitation of Nizâmî's *Haft Paykar*.

Beginus—

اي كشاينده خزائن جود  
نقش پيوند كارگاه وجود

In the beginning the poet, after lavishing praises on Nizâm-ud-Dîn Auliya and eulogising Sultân 'Alâ-ud-Dîn, enumerates on fol. 195<sup>b</sup> his previous four maṣnawîs of the Khamsah. In the end the poet states

that the poem was completed in A.H. 701 = A.D. 1301, and contains three thousand three hundred and fifty-two verses.

همه بیتش بکاه عرض و شمار  
 سیصد و پنجه و دو و سه هزار  
 سال هجرت یکی و هفتصد بود  
 کین بنا برد سر پیرخ کبود

He further states that he completed the *Khamsah* in three years

که از آن نقد قیمتی سه سال  
 کردم این پنج گنج مالا مال

and had it revised and corrected by one Qâdi *Shihâb-ud-Dîn*, whom the poet describes in his preface to the *Ġurrat-ul-Kaniâl* (see *infra*) as one of the most learned scholars of the time.

The colophon is dated *Dulhijjah*, A.H. 974.

Transcribed by کمال الدین حسین و جلال الدین محمود

It is noticeable that this splendid copy of the *Khamsah* has been transcribed, as will appear from the colophons given at the end of each *maṣnawî*, by two different persons (probably brothers); but the hand-writings are so alike and even throughout that it is very difficult to distinguish the two.

Written in a beautiful minute *Nasta'liq*, within four gold columns, on fine thick paper, with four beautifully illuminated headings and an exquisite double-page 'unwân at the beginning.

### No. 129.

fol. 153; lines 12; size  $12 \times 7\frac{3}{4}$ ;  $7\frac{1}{2} \times 4\frac{1}{2}$ .

مطلع الانوار

### MAṬLA'-UL-ANWÂR.

A beautiful and valuable copy of the *Maṭla'-ul-Anwâr*, transcribed by the famous calligrapher *Mîr 'Alî*, in *Bukhârâ*, in the middle of *Shahân*, A.H. 947, for *Sultân 'Abdul 'Azîz* of *Bukhârâ* (son of *Sultân*

'Ubayd Ullah of the Uzbek *Khāqāns*), A.H. 939-946 = A.D. 1532-1539, as will be seen from the colophon, which runs thus—

تمت علي يد اضعف الكاتبين و اقل العباد السلطاني مير  
علي الكاتب السلطان الاعدل الاعظم الاكرم معز السلطنة و  
الدنيا و الدين ابو الغازي سلطان عبد العزيز بهادر خلد الله تعالى  
ملكه و سلطانه و افاض علي العالمين برة و احسانه في اواسط  
شعبان المعظم سنة سبع و اربعين و تسعمائه بدار الفاخرة  
بهارا  
باهتمام سلطان ميرك كتابدار

Written in a perfect bold Nasta'liq, within richly illuminated and coloured borders, on fine thick paper, with many-coloured and gold-sprinkled margins, and a most sumptuously adorned double-page 'unwān of the finest workmanship, at the beginning. The headings are written on gilt grounds within floral designs of different colours. -  
fol. 150<sup>b</sup>, 151<sup>a</sup>, 152<sup>b</sup> and 153<sup>a</sup> contain full-page, highly finished illustrations in the best Persian style.

On fol. 150<sup>a</sup> a note runs thus—

تصنعت خسرو بابت محمد معصوم سوداگر بتاریخ بستم  
شوال ۱۰۸۸ در سرکار نواب فلک جناب عضد الخلافة الكبرى  
نواب امیر الامرا بمعرفت محمد ربیع ابتیاع شده داخل  
جمع شد

### No. 130.

fol. 119; lines 17; size  $9\frac{1}{4} \times 5\frac{1}{4}$ ;  $6\frac{1}{2} \times 3$ .

قران السعدين

### QIRÂN-US-SA'DAYN.

"The Conjunction of the Two Lucky Planets."

A historical *maṣnawī* by Amīr *Khusrū*, containing an account of the meeting of Sultān Mu'izz ud-Dīn Kayqubād of Dihlī (A.H. 686-689 =

A.D. 1287-1290) with his father, Naṣīr-ud-Dīn Bugrā Khān of Bengal, in A.H. 688 = A.D. 1289, at Dihlī.

After the following introductory verses—

شکر گویم که بتوفیق خداوند جهان  
بر سر نامه ز ثوکید نوشتم عنوان  
نام این نامه والامست قران السعدین  
کز بلندیش بسعدین میپهرست قران

the poem begins thus—

حمد خداوند مرایم نخست  
تا شود این نامه بنامش درمست

fol. 13<sup>b</sup>-17<sup>b</sup>. Description of Dihlī, the Jāmi' Masjid, etc

The بیت سرخ serve as headings throughout, such as—fol. 13<sup>b</sup>,  
صفت مسجد, fol. 14<sup>b</sup>; صفت حضرت دهلی که مवाद اعظم .. الخ  
صفت, fol. 15<sup>b</sup>; صفت شکل مناره الخ, fol. 15<sup>a</sup>; جامع که .. الخ  
حوض که الخ.

fol. 53<sup>b</sup>-67<sup>b</sup>. An account of the correspondence between the father and the son, begins with the following introductory verse—

ذکر پیغام پدر موسوی جگر گوشه خویش .. الخ

fol. 67<sup>b</sup>. The meeting of the father and son begins with the  
بیت سرخ

اتصال مه و خورشید قران سعدین .. الخ

Several *Gazals* of Khusrū are inserted in many places.

On fol. 108<sup>a</sup> the poet says that he wrote the present poem in three months, completing it in Ramaḍān, A.H. 688 = A.D. 1289, when he was in the thirty-sixth year of his age.

On fol. 111<sup>a</sup> the poem is said to contain three thousand nine hundred and forty-four verses.

ورز عمل باز کشائی شمار  
نصد و چار و چهل و سه هزار

Some marginal and interlineal notes are found on the first few folios.  
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An analysis of the poem will be found in Elliot's History of India, vol. iii., pp. 524-534, and extracts by Prof. Cowell, in the Journal of the Asiatic Society of Bengal, vol. xxix., pp. 225-239.

The maṣnawī has been lithographed in Lucknow in A.H. 1259, and edited with a commentary, by Maulawī Qudrat Aḥmad, Lucknow, A.H. 1261. Dr. Sprenger, p. 471, describes three commentaries on this poem; one composed in A.H. 1014, by Nūr-al-Ḥaq; another by 'Abd-ur-Rasūl Qāsim, and a third by some anonymous writer.

Written in a careless Indian Nasta'liq. Dated 14th Ṣafar, A.H. 46, probably meant for 1246.

### No. 131.

fol. 159; lines 14; size  $9\frac{1}{4} \times 5\frac{3}{4}$ ;  $6\frac{1}{4} \times 3\frac{1}{4}$ .

دولرانی خضر خان

## DUWAL RÂNÎ KHIDR KHÂN.

A poetical narrative of the love adventures of Khidr Khân, son of Sultân 'Alâ'-ud-Dîn Muḥammad Shâh Khiljî (A.H. 695-715 = A.D. 1295-1315) and Duwal Rânî, the daughter of Rây Karn, the Râjah of Gujrât, dedicated to Sultân 'Alâ'-ud-Dîn, the father of the hero.

Begins—

سر نامه بنام آن خداوند  
که دلها را بخوبان داد پیوند

On fol. 22\* Khusrû says that the original name of the heroine was Dīwal Dī in Hindī, but he changed it into Duwal (plural of دولت) Rânî for the sake of convenience, and after adding the name of the hero Khidr Khân to that, entitled the poem as دولرانی خضر خان.

برسم هندوی از مام و بابش  
دراول بود دیول دی خطابش . . . .  
یکی علت درو افگندم از کار  
که دیول را دول کردم بهنجار

چو راني بود صاحب دولت و کام  
 دول راني مرکب کردمش نام  
 چو نام خان بنام دوست ضم شد  
 فلک در ظل این هر دو علم شد  
 خطاب این کتاب عاشقی بهر  
 دول راني خضر خان ماند در دهر

The poem is also called عشقیه or عشقه. See Rien, p. 612, Art. xiv.

In the conclusion, foll. 153<sup>b</sup>, 154<sup>a</sup>, the poet says that he wrote the present poem in four months and a few days, completing it on the 6th of *Dilqa'd*, A.H. 715 = A.D. 1315. He further says that the poem at first consisted of four thousand and two hundred verses, but after the death of *Khidr Khân*, he added three hundred and nineteen verses, thus bringing up the total to 4,519 distiches.

For extracts from the poem, see Elliot's *History of India*, vol. iii., pp. 544-557. Elphinstone, *History of India*, 5th Edn., p. 395, and E. Thomas, *Pathan Kings*, p. 176.

For other copies see Rien, pp. 612, 617 and 618; Sprenger, *Oude Cat.*, p. 470; T. Aumer, p. 22; *Cat. des MSS. et Xylographes*, p. 351; Ethé, *Bodl. Cat.*, Nos. 777-779; and Ethé, *India Office Lib. Cat.*, cols. 694 and 705.

This MS. is of some historical importance, as appears from the colophon, which says that it was written at the instance of *Shihâb-ud-Dîn Ahmad Khân* (Governor of Gujrât during the reign of Akbar) at Ahmadâbâd, on the 4th *Dulhijjah*, A.H. 995 = A.D. 1586, by Husayn bin 'Alî-al-Husaynî, and was corrected and compared under the supervision of the poet Waqu'î. Muḥamad Sharif Waqu'î was originally of Nishâpûr, and came to India in the reign of the Emperor Akbar, and was in the service of *Shihâb-ud-Dîn Ahmad Khân*. (See *Nashtar-i-'Ishq*, p. 1954.)

Written in a clear Nasta'liq, within gold borders, with gold-sprinkled margins, and a small decorated heading at the beginning.

## No. 132.

foll. 300; lines 12; size  $9 \times 5\frac{1}{2}$ ;  $6\frac{1}{4} \times 3\frac{3}{4}$ .

دیوان حسن دهلوی

THE DÎWÂN OF AMÎR ḤASAN  
OF DIHLÎ.

With prose preface.

Beginning—

میزان صحایف عجایب و دیباچہ این جراید غرایب را بتوحید  
احد لم یزل الع

Khawājah Amîr Ḥasan, surnamed Najm-ud-Dîn, خواجہ امیر نجم الدین حسن دهلوی بن خواجہ علاء الدین سیستانی of 'Alâ-ud-Dîn Sîstânî, known as 'Alâ-i-Sanjari, who settled in Dihlî, where Ḥasan was born in A.H. 651 = A.D. 1253.

Khawājah Ḥasan, with his friend Amîr Khusrû, served for five years under Muḥammad Sulṭân, son of Ġiyâṣ-ud-Dîn Balban, and subsequently came to the court of Sulṭân 'Alâ-ud-Dîn Khiljî (A.H. 695-715 = A.D. 1295-1315), in whose praise most of Ḥasan's poems are devoted. Ḍiyâ-i-Baranî, a constant companion of Khawājah Ḥasan and Amîr Khusrû, praises the former as a man of exemplary character, and says that he was called the Sa'dî of India (see Târikh-i-Firûz Shâhî, pp. 67 and 359). Like his intimate friend Khusrû, Ḥasan was one of the favourite disciples of Shaykh Nizâm-ud-Dîn Auliya, whose sayings Ḥasan noted down every day and then arranged in a book entitled Fawâ'id-ul-Fawâd (see Rieu, p. 972\*), which was so much admired by the disciples of Shaykh Nizâm-ud-Dîn Auliya that even Khusrû is said to have looked upon it with envious eyes. After the desertion of Dihlî by Muḥammad bin Tuglaq, Ḥasan accompanied that monarch to his new capital, Deogir or Daulatabâd, where the poet spent the last days of his life, and died probably in A.H. 727 = A.D. 1327. Nashtar-i-'Ishq, f. 424, gives 9th Šafar, A.H. 737 = A.D. 1336, as the date of the poet's death; Khulâsat-ul Afkâr, f. 49\*, A.H. 738 = A.D. 1337; and Taqî Kâshî, Oud-Cat., p. 18, gives A.H. 745 = A.D. 1344. Other notices on the poet's life

will be found, *Nafahāt-ul-Uns*, p. 711; *Haft Iqlim*, f. 109<sup>b</sup>; *Daulat Shāh*, p. 247; *Makhzan-ul Garā'ib*, f. 171; *Shuhuf-i-Ibrāhīm*, f. 217<sup>b</sup>, and *Riyād-ush-Shu'arā*, f. 95<sup>b</sup>.

In the preface, seldom found in other copies, the poet calls the first *Qasīdah* (in the beginning of this copy of the *diwān*) *Khamsīn*, خمسين, giving three reasons for the same; viz., first, because it consists of fifty verses; secondly, it was composed in the fiftieth year of his age; and thirdly, it contains the names of fifty holy men through whose intercession the poet supplicates favours from God. Further on he says that he collected the *diwān* during the reign of *Sultān 'Alā-ud-Dīn*, and completed it on Sunday, *Rabī' I.*, A.H. 714 = A.D. 1314, at the age of sixty-three (consequently the poet must have been born in A.H. 651). He also says that he began composing poetry from the thirteenth year of his age and continued writing prose and verse for fifty years.

Contents:—

The *diwān* contains *Qasīdas*, *Ġazals*, *Muqaṭṭa'āt*, *Rubā'iyāt*, and *Masnawīs*.

fol. 3<sup>b</sup>. *Qasīdah* called *Khamsīn* خمسين

Begins:—

ای بصف صنع تو پویان شده چرخ برین  
این گره جز داغ تسلیمت ندارد برجبین

After this begins the usual *Qasīdah* on f. 5<sup>b</sup> with the initial line:—

ای حاکم جهان و جهان داور حکیم  
مصدق همه بدایع و تو مبدع قدیم

corresponding with the copies mentioned in *Rieu*, p. 618; *Sprenger*, *Oude Cat.*, p. 418; *Ethé*, *Bodl. Cat.*, Nos. 780 and 781, and in other catalogues.

fol. 102<sup>b</sup>. *Ġazals* alphabetically arranged, except the first two.

Beginning of the initial *Ġazal* corresponding with Nos. 1225 and 1227 of *Ethé*, *India Office Lib. Cat.*

ای رقم رانده بر مهید و سیاه  
از درون و برون ما آگاه

The first alphabetical *Ġazal* begins on f. 103<sup>b</sup>—

ای دردها فزوده دل بیقرار را  
یاری نباشد آنکه نهرسند یار را



fol. 267<sup>a</sup>. Muqatta'ât. Beginning—

شه‌نشاها زمان دولت تو  
امان اهل ایمان باد آمین

Agreeing with Ethé, Bodl., Nos. 780 and 781, where the second part of the verse is altogether different.

fol. 272<sup>a</sup>. Rubâ'is. Beginning, as in Ethé, Bodl., No. 780—

ای فضل تو تخته شوی نادانیا  
عفو تو پذیرای پشیمانیا

fol. 287<sup>a</sup>–300<sup>b</sup>. Maṣnawī, mostly in praise of Sulṭān 'Alā-ud-Dīn Khiljī. Beginning, as in Ethé, Bodl., No. 783—

بیا ای گهر جوی دریای غیب  
ز درها چه داری برون کش ز جیب

For other copies and notices on the poet's life, see Rieu, p. 618; Sprenger, Oude Cat., p. 418; Pertsch Berlin Cat., p. 841; Cat. des MSS. et Xylographes, p. 356; J. Aumer, p. 22; Ethé, Bodl. Cat., Nos. 780–783; and Ethé, India Office Lib. Cat., Nos. 1223–1227. See also Hâj. Kh. III., p. 275.

The MS. was transcribed for the library of Shaykh Farīd Bukhārī by the famous calligrapher محمد حسین کشمیری in A.H. 1010.

برسم کتابخانه نواب قبله گاهی . . . شیخ فرید بخاری ملقب  
الله تعالی . . . کمینه کمترین محمد حسین کشمیری سنه عشر و الف

Shaykh Farīd Bukhārī, a general of Akbar, received the title of Murtadā Khān from Jahāngīr, in addition to many other honours. He died A.H. 1025 = A.D. 1616.

Written in a firm and clear Nasta'liq, within gold borders, with two small decorated headings.

## No. 133.

fol. 171; lines 19; size  $10\frac{1}{4} \times 6$ ;  $7 \times 3\frac{1}{4}$ .

The same.

Another copy of Ḥasan Dihlawī's diwān, containing a few Qaṣidas in the beginning without any order, Ġazals alphabetically arranged, and a Maṣnawī in praise of Sulṭān 'Alā-ud-Dīn, with a few Rubā'is and Qiṭ'as in the end.

fol. 1<sup>b</sup>. Qaṣidah. Beginning as usual—

ای حاکم جهان و جهان داور حکیم الخ

fol. 14<sup>b</sup>. Ġazals. Beginning as in Ethé, India Office Lib. Cat., No. 1,226.

ای خط خوش از مشک تر انگیخته مه را  
بر دفتر طاعت رقمی مانده گنه را

fol. 169<sup>a</sup>. Maṣnawī begins as above—

بیا ای گهر جوی دریای غیب الخ

fol. 170<sup>a</sup>–171<sup>b</sup>. Qiṭ'as and Rubā'is intermixed. Beginning:—

خسرو از روی کرم به پسندد  
هر چه این بنده حسن میگویم

This copy is 31 years older than the preceding one, but not so complete, and is therefore placed after it.

Written in a neat and firm Nasta'liq by the same محمد حسین جنابدی (who is the scribe of the *Khusrū's* diwān noticed above), within gold and coloured borders, with a small illuminated heading.

Dated Rajab, A.H. 979.

## No. 134.

fol. 342; lines 15; size  $7\frac{1}{2} \times 4\frac{1}{2}$ ;  $5 \times 2\frac{3}{4}$ .

دیوان اوحدي

## THE DÎWÂN OF AUHADÎ.

Shaykh Rukn-ud-Dîn Auḥadî, شيخ ركن الدين اوحدي, a great Sūfī poet, flourished during the time of Sultān Abū Saʿīd Khān (A.H. 716-736 = A.D. 1316-1335). There are a great many controversies among the biographers of this poet. Some call him a native of Isfahān, while others say that he was originally from Marāḡah. Again, he is confounded in most taḍkiras with his spiritual guide Auḥad-ud-Dīn Kirmānī (d. A.H. 697 = A.D. 1297), who was a Sūfī poet of no less distinction, and is the author of the well-known Sūfī Maṣnawī *مصباح الارواح* (see Hāj. Khāl., vol. viii., p. 577). But it seems probable that Auḥadī was born in Marāḡah during the reign of Arḡūn Khān (A.H. 688-690 = A.D. 1284-1291), but as he frequently resided in Isfahān he is also called Isfahānī. From an early age he led a pious life, and subsequently became the disciple of Shaykh Auḥad-ud-Dīn Ḥamid al-Kirmānī, from whom he derived his poetical name Auḥadī. It is said that Auḥadī came to Tabriz during the reign of Sultān Abū Saʿīd Khān, and, after receiving great honours and distinctions from that monarch and his Wazīr Khwājah Ġiyāṣ-ud-Dīn Muḥammad bin Khwājah Rashīd, returned to Isfahān with ample reward. Besides the dīwān he left a poem entitled *Jām-i Jam* (see the following number), and another called *Dah Nāmāh* (see Rieu Suppl., No. 258), consisting of ten love letters, which the poet composed in A.H. 706 = A.D. 1306, at the request of the Wazīr Wajīh-ud-Dīn Yūsuf (Daulat Shāh, p. 210, reads *Diya-ud-Dīn Yūsuf*), a grandson of the celebrated Khwājah Naṣīr-ud-Dīn Ṭūsī (d. A.H. 672 = A.D. 1274).

The author of the *Majmaʿ ul-Fuṣṣahā*, vol. i., says that Auḥadī has also left a poem entitled *Anīs-ul-Āshiqīn*.

Auḥadī died, according to the inscription on his tomb at Marāḡah, as stated in *Jāmī's Nafahāt*, p. 706, in A.H. 738 = A.D. 1337. See also *Ḥabīb-us-Siyar*, vol. iii., Juz i., p. 125; *Riḡāḍ-ush-Shuʿarā*, fol. 16<sup>b</sup>; *Khulāṣat-ul-Afkār*, fol. 21<sup>a</sup>, and *Nashtar-i-Ishq*, fol. 92.

Daulat Shâh has erroneously placed Anḥadî's death in A.H. 697 = A.D. 1297, which is the date of death of his spiritual guide Anḥad-ud-Dîn Kirmânî; and this has been blindly followed by Amîn Râzî in his *Haft Iqlim*, fol. 249<sup>a</sup>. Sultân Ḥusayn Bâyaqrâ, in his *Majâlis-ul-'Ushshâq*, fol. 69, still more absurdly places the poet's death nearly two centuries earlier, i.e., in A.H. 554 = A.D. 1159, and the author of the *Majma'ul Fuṣahâ* accepts this date without any hesitation.

The dîwân of Anḥadî is noticed in Rieu, ii., p. 618; Rieu Suppl., No. 258. See also Sprenger, *Oude Cat.*, p. 360, and Hâj. Khal., vol. iii., p. 264.

Contents:—

This copy begins with a Qaṣîdah, the initial line of which runs thus:—

چرا پنهان شدی از من تو باچندین هویدائی  
کجا پنهان توانی شد که همچون روز پیدائی

The initial Qaṣîdah is followed by a few Tarkib-bands, after which run the Qaṣîdas again.

fol. 40<sup>b</sup>. Tarjî'bands, beginning:—

عشق خروشی که حیان دیده ام  
سینه بجوشی که زبان دیده ام

fol. 52<sup>b</sup>. Gāzals, alphabetically arranged, beginning:—

چگونه دل نه سپارم بصورت تو نگارا  
که در جمال تو دیدم کمال صنع خدا را

On fol. 128<sup>a</sup> are found some Tarkib-i-Murabba', which begin thus:—

آن سرو سہی چه نام دارد  
کان قامت خوشترام دارد

After which the usual Gāzals are continued.

fol. 329<sup>b</sup>. Rubā'is, beginning:—

یارب جبروت و پادشاهیت که دید  
لطف و کرم نامتناہیت که دید

Comp. Rien Suppl. (*loc. cit.*) where گنه is substituted for لطف.  
Written in an ordinary Nasta'liq.

Dated the 12th Rabi' I., A.H. 1069.

Scribe

عبد القادر

No. 135.

fol. 194; lines 12; size  $7\frac{1}{2} \times 4\frac{1}{2}$ ;  $4\frac{3}{4} \times 2\frac{3}{4}$ .

جام جم

JÂM-I-JAM;

OR,

The Cup of Jamshîd.

A Maṣnawî in imitation of Sanâ'î's Ḥadîqah by the same Auḥadî.  
Beginning:—

قل هو الله لامرٍ قد قال  
من له الصمد دايماً متعال

Daulat Shâh says that when the Jâm-i-Jam was composed it was so much valued that some four hundred copies were taken from it in one month, and that people bought and sold them for high prices.

The title of the poem occurs on fol. 28<sup>a</sup>—

نام این نامه جام جم کردم  
وندرو نقش کل رقم کردم

A portion of the prologue is devoted to the praise of Sultân Abû Sa'îd (A.H. 716-736), and his Wazîr Ġiyâş ud-Din Muḥammad, to the latter of whom the poem is dedicated.

It is divided into three *daurs*, as the poet says on fol. 29<sup>a</sup>—

قسمتی راست کردم مش بسه دور  
تا نبوشنده را نباشد جور

In the epilogue, fol. 192<sup>b</sup>, the poet says that he completed the poem in A.H. 733 = A.D. 1332 in one year.

Copies of the Jām-i-Jam are noticed in G. Flügel, i., p. 543; W. Pertsch, Berlin Cat., pp. 713 and 839-841; Ethé, Bodl. Cat., Nos. 785-789; Ethé, India Office Lib. Cat., Nos. 1228-29; Rieu, ii., p. 619; Rieu Suppl., No. 258, ii., and No. 259; see also Hāj. Kh., ii., p. 498; Sprenger, Oude Cat., p. 362.

Written in a clear and fine Nasta'liq, within gold and coloured borders, with the headings in red throughout.

Not dated, apparently 16th century.

Scribe

اصيل الدين محمد

### No. 136.

fol. 119; lines 14; size  $7\frac{3}{4} \times 4\frac{1}{2}$ ;  $5\frac{1}{4} \times 2\frac{3}{4}$ .

The same.

A defective and incomplete copy of Auhādī's Jām-i-Jam. Portions at the beginning and likewise at the end are wanting, but an attempt has been made by some artful hand to make the manuscript appear a perfect and complete one by adding the original frontispiece, with the usual **بسم الله الرحمن الرحيم** in the beginning, and also by finishing the copy with an ordinary modern illumination, with the words **تمت تمام شد**.

fol. 22<sup>b</sup>, 43<sup>a</sup> and 61<sup>b</sup> contain faded illustrations.

Written in a beautiful clear Nasta'liq, within gold coloured borders.

Not dated, apparently 16th century.

## No. 137.

fol. 242; lines (centre col.) 15; margl. col. 13: size  $8\frac{1}{4} \times 5$ ;  $7\frac{1}{2} \times 3\frac{1}{2}$ .

کلیات ابن یمین

## KULLIYÂT-I-IBN-I-YAMÎN.

The complete poetical works of Ibn-i-Yamîn, the celebrated Qit'ah writer, with a prose preface, fol. 1<sup>b</sup>-4<sup>a</sup>.

Beginning as in Sprenger, Oude Cat., p. 433.

الحمد لله الذي خلق بقدرته الغالبه من الماء الخ

The anonymous author of this preface, who was a contemporary of Ibn-i-Yamîn, says that from his early life he used to associate with the eminent scholars of his time, and having himself a taste for poetry, which he preferred to prose, as he says:—

دردانها اگر چه پراکنده هم نکوست

اما کجا بکوهر منظوم میرسد

he intended to collect and arrange the works of Ibn-i-Yamîn. But, unfortunately, he says, the copy of the poet's works, which, if arranged, would have made a complete diwân, was lost by Ibn-i-Yamîn himself, in the confusion of the battle at Khawâf in A.H. 743 = A.D. 1342, in which the poet accompanied the Prince Wajih-ud-Dîn, the second of the Sarbadârs (A.H. 738-744 = A.D. 1337-1343). However, after ceaseless labours he succeeded in collecting some of the early poems of Ibn-i-Yamîn, added to them the poet's later compositions, and thus arranged and completed the present diwân in the month of Dilqa'd, A.H. 756 = A.D. 1355.

According to Dr. Sprenger's copy (*loc. cit.*) this preface was compiled in A.H. 753 = A.D. 1352.

Evidently there is some error in the statement of the compiler of the Cat. des MSS. et Xylographes, p. 358, who says that the poet collected his poems in A.H. 756 = A.D. 1355. He seems to have mistaken Ibn-i-Yamîn's friend (who, as mentioned above, really compiled the preface and collected the poet's diwân in the said year) for Ibn-i-Yamîn himself.

Amir Fakhr-ud-Din Mahmūd bin Amir Yamin-ud-Din Muhammad امير فخر الدين محمود بن امير يمين الدين محمد المستوفي الفريومدي poetically known as Ibn-i-Yamin, was a native of Faryūmad, which is three days' journey from Sabzwār. His father, Yamin-ud-Din, by origin a Turk, came to Khurāsān during the time of Sultān Muhammad Khudā Bandah (A.H. 703-716 = A.D. 1304-1316), and settled in Faryūmad, where he became an intimate friend of the celebrated Wazir Khwājah 'Alā-ud-Din Muhammad. Yamin-ud-Din, who was also a distinguished scholar of his age, occasionally held poetical discussions with his son, and out of the numerous poetical correspondence which passed between the father and the son, some, as a specimen, are quoted in Daulat Shāh, p. 273. Ibn-i-Yamin is said to have been a disciple of Shaykh Hasan, who played an important part in the history of the Sarbadārs (see Habib-us-Siyar, vol. iii., Juz 2, pp. 62-63). He spent his life as a panegyrist to the Sarbadārs of Khurāsān (A.H. 737-783 = A.D. 1337-1381). Besides his well-known Qit'as, which are the best of his poetical compositions and the celebrity of which has immortalized his name, he has left numerous Qasidas, Gazals, Rubā'is and Maṣnawis. He was renowned for his mild disposition, piety and charitable deeds, and died according to Taqī Kāshī (Oude Cat., p. 18); Daulat Shāh, p. 275; Taqī Aḥādī, fol. 72, and Ṣuḥuf-i-Ibrāhīm, fol. 20, in A.H. 745 = A.D. 1344.

Further notices of the poet's life will be found in the Haft Iqlim, fol. 227; Khulāsat-ul-Afkār, fol. 214; Âtash Kadah, p. 16, and Makhzan-ul-Garā'ib, fol. 30. See also Sprenger, Oude Cat., p. 433; Rieu, p. 825; Rieu Suppl., No. 261, ii.; Ethé, Bodl. Lib. Cat., Nos. 790-92; Ethé, India Office Lib. Cat., Nos. 1230-31; Cat. des MSS. et Xylographes, p. 358; W. Pertsch, Berlin Cat., p. 86; and G. Flügel, i., p. 545.

The Qit'as of Ibn-i-Yamin have been translated into German verse by Schlechta Wasehrd, "Ibn Yamin's Bruchstücke," Vienna, 1852. fol. 4<sup>a</sup>. Qasidas. Beginning as in Sprenger, p. 434:—

ای دیده در شناختن حال کاینات  
باید که باشدت لطری از سر انات

These few Qasidas are mostly in praise of 'Alī.  
fol. 9<sup>a</sup>. Tarjī'ât. Beginning:—

باز فراش چمن یعنی نسیم نوبهار آت

fol. 10<sup>a</sup> (margin) a long series of Qasidas. Beginning:—

روز جشن عربست ای شه خوبان عجم  
وقت شادیست مباح از غم ایام دژم



These Qaṣidas are chiefly in praise of Khawājah 'Alā-ud-Dīn, Khawājah Mu'izz-ud-Dīn, Khawājah Radi-ud-Dīn 'Abd-ul-Ḥaq, Shaykh Qutb-ud-Dīn Khawari, Tugā Timūr Khān (A.H. 739-752 = A.D. 1338-1351), Wazīr Giyās-ud-Dīn Muḥammad Rashīd (d. A.H. 736 = A.D. 1335), Wajih-ud-Dīn Mas'ūd (A.H. 738-744 = A.D. 1336-1343), Jalāl-ud-Dīn Mas'ūd, Rukn-ud-Dīn Abhari, Sultān Yahyā, and several others.

fol. 61\*. Muqatta'at. Beginning:—

گردش گردون بکامم کر نباشد گو مباش

fol. 141\* (margin). Qit'as giving the following dates of death of the undermentioned personages:—

Shaykh Sadr-ud-Dīn, A.H. 722; Wajih-ud-Dīn Zingī, A.H. 719; Gāzān Shāh, A.H. 703; Yahyā, A.H. 702; Yamīn-ud-Dīn, the poet's father, A.H. 722 (but Daulat Shāh, p. 274, gives A.H. 724); Mansūr 'Alī, A.H. 738; Sultān Abū Sa'id, A.H. 736; 'Izz-ud-Dīn, A.H. 748; Jalāl-ud-Dīn Mansūr, A.H. 751; 'Alā-ud-Dīn Muḥammad, Wazīr of Persia, A.H. 742; another, 'Alā-ud-Dīn, A.H. 723; another, 'Izz-ud-Dīn, A.H. 737; Shams-ud-Dīn, A.H. 752, and 'Alī Pāshā, A.H. 754.

Most of these Qit'as bearing the above dates were evidently added by the collector of the diwān.

fol. 145\* (margin). Maṣnawī with the heading حکمت و موعظه illustrated by two anecdotes, beginning:—

چه خوش گفت فرزانه هوشمند  
چو از درج یاقوت بکشد بند

This is followed by another poem, entitled as رساله کار نامه Risāla-i-Kār Nāmah, addressed to the morning breeze, beginning:—

نسیم صبح جانم تازه کردی  
رسیدی لطف بی اندازه کردی

In this the poet describes in glowing language the beautiful natural scenery of his native place, Faryūmad, and enumerates with praises the names of his relatives and the distinguished personages of his age. He further states that he wrote this Kār Nāmah in A.H. 741 (A.D. 1340).

ز هجرت هفتصد بود و چل و یک  
که اندک روزگاری نیک اندک . . .  
بدینسان کار نامه کس نگفتست  
بر این شاخ کس چون من نرفتست

fol. 151<sup>a</sup>. Another Maṣnawī, entitled رساله کز الحکمت Risāla-i-Kanz-ul-Hikmat, containing only moral precepts, beginning:—

ببام خدای که هستی ازوست  
زبردستی و زیردستی ازوست\*

fol. 153<sup>b</sup>. A poem with the heading نصیحت بوزرچمهر beginning:—

شنیدم که میگفت بوزرچمهر  
بکسری که ای شاه پیروز چهر

This is followed by several short maṣnawīs on different subjects.

fol. 157<sup>a</sup> (margin) قضایه المراثی من beginning:—

ای دوستان ز صحبت دنیا حذر کنید  
دنیا پلیست بر سر آن پل گذر کنید

fol. 159<sup>b</sup>–227<sup>a</sup>. Ġazals in alphabetical order, beginning:—

زلف مشکین تو سرمایۀ سودامست مرا  
لعل شیرین تو شور دل شیدامست مرا

The initial lines of the Ġazals quoted in Ethé, Bodl. Lib. Cat., No. 790, and Ethé, Ind. Office Lib. Cat., No. 1230, are not found in this copy.

After a few Mukhammasât on fol. 198<sup>a</sup>, which begin:—

در عشق تو ای صنم چنانم آخ

the usual order of the Ġazals is continued.

fol. 227<sup>a</sup>. Rubâ'is, beginning:—

ای از تو جهان پر و تو بیرون ز جهان  
پروانه شمع رخ تو طوطی جان

The number of Rubâ'is here is above three hundred.

This copy ends with a few Mu'ammās, etc.

fol. 1<sup>b</sup>–32<sup>b</sup> are written in a firm Naskh, and the remaining portion in a clear Nasta'liq, within coloured borders.

Not dated, apparently 16th century.

Among several seals and 'Arddidas on fol. 1<sup>a</sup> is a seal of Muhammad Tâhir.

This Muhammad Tâhir, with the title Şaf-shikan Khân, was a nobleman of the rank of 3000, who served under 'Âlamgîr, and died in A.H. 1085 = A.D. 1674.

### No. 138.

fol. 104; lines 14; size  $8\frac{3}{4} \times 5\frac{1}{2}$ ;  $6\frac{1}{2} \times 3\frac{1}{4}$ .

دیوان ابن یمین

### DÎWÂN-I-IBN-I-YAMÎN.

The diwân of the same Amîr Fakhr-ud-Dîn Maḥmūd Ibn-i-Yamîn.

Contents:—

fol. 1<sup>b</sup>. Gazals in alphabetical order, beginning as in Ethé, Bodl. Lib. Cat., No. 790:—

ای خداوند قادر یکتا  
مبدع کون و خالق اشیا

fol. 83<sup>a</sup>. Tarjîbands, beginning as in Ethé, Bodl. (*ibid.*):—

چو نور ذات در تابد ز ذرات آت

fol. 86<sup>b</sup>. A maṣnawî, beginning:—

طلب کن تا خبر از گنج یابی  
تو کی این گنج را بی رنج یابی

fol. 88<sup>b</sup>. Mustazâds, beginning:—

با جمع بتان صحبت سنگین چه خوش آید— در گلشن زیبا  
در کامه زر باده رنگین چه خوش آید— همچو گل رعنا

fol. 89<sup>a</sup>. Mukhammasât, beginning:—

تا چند عمر خویش بخوبان بسر کنیم  
من بعد ما ز عشق مجازی حذر کنیم

fol. 89<sup>b</sup>. Rubâ'is, beginning:—

ای یار که رخسار تو آئینه ماست آن

fol. 91<sup>b</sup>. Fards, beginning:—

ترا ای دل چو موم از آتش غم نرمی بینم

On the same folio is the *manâjât*, which begins thus:—

پادشاه عمر تبه کرده ام آن

The MS. ends with seven *majâlis*; the first begins thus on fol. 93<sup>b</sup>:—

تا که آن چهره هویدا دارد  
عاشقانرا همه مشیدا دارد

Written in a clear *Nasta'liq*, within gold and coloured ornamented borders, with an illuminated heading at the beginning.

Not dated, apparently 17th century.

Scribe نجم الدین کشمیری

### No. 139.

fol. 43; lines 12; size  $7\frac{1}{2} \times 4\frac{1}{2}$ ;  $5 \times 2\frac{3}{4}$ .

انتخاب مقطعات ابن یمن

## A SELECTION FROM THE QIT'AS OF IBN-I-YAMÎN.

Beginning—

گر ثواب و عقاب خواهد بود  
لیک و بد را مخیری بس ازین

Written in ordinary *Nasta'liq*, within gold borders.

Not dated, apparently 18th century.

Scribe اصیل الدین

## No. 140.

fol. 67; lines 17; size  $8\frac{1}{2} \times 6$ ;  $7 \times 3\frac{1}{2}$ .

دیوان بدر چاچی

# THE DÎWÂN OF BADR-I-CHÂCH.

Beginning:—

حمد آن سلطان عالم را که عالم پرور است  
 انس او در راه ایمان انس و جانرا رهبر است

Badr-ud-Dîn Muḥammad, مولانا بدر الدین محمد الشاشی, was a native of Châch, or Shâsh, the modern Tashkand, also called Banâkit. He came to India and spent the greater portion of his life as a panegyrist in the court of Sultân Muḥammad bin Tuglaq (A.H. 725-752 = A.D. 1325-1351).

This most accomplished scholarly King of India, who was well versed in science, philosophy, literature, poetry, and caligraphy, conceived great favours for the poet, and conferred upon him the title of فخر الزمان, to which the poet refers thus on fol. 7<sup>b</sup>:—

درین در بدر چاچی را سخن شیرین غلامی دان  
 اگر چه خسرو عالم کند فخر الزمان نامش

In some places in the diwân he also adopts the poetical title of چاچی.

Though a poet of no little celebrity very meagre notices on his life are found, and in a few Tadkiras only.

Of the two dates of the poet's death given in Taqi Kâshî, viz., A.H. 754 = A.D. 1353 and A.H. 854 = A.D. 1450 (see Sprenger, Oude Cat., p. 19, No. 114, and Ethé, India Office Lib. Cat., col. 344, No. 114), the former is probably correct.

For notices on the poet's life, see Haft Iqlîm, fol. 391<sup>a</sup>; Taqi Auhadî, fol. 133<sup>a</sup>; Yad-i-Baydâ, fol. 32<sup>b</sup>; Riyâd-ush-Shu'arâ, fol. 57<sup>a</sup>; Makhzan-ul-Garâ'ib, fol. 95; Âtash Kadah, p. 101; Shuhuf-i-Ibrâhîm, fol. 114<sup>b</sup> and Miftâh-ut-Tawârîkh, p. 133. Copies of the poet's diwân are noticed in Sprenger, Oude Cat., p. 367; Rieu, iii., pp. 1031<sup>b</sup>-1032<sup>a</sup> and 1046<sup>a</sup>; Ethé, Bodl. Lib. Cat., No. 793 and Ethé, Ind. Office Lib. Cat., Nos. 1232 and 1233.

The diwān contains Qasidas mostly in praise of Muḥammad bin Tuḡlaq, and some referring to several contemporary events. Some Ġazals, Qit'as, satirical poems, with a few Rubá'is at the end, are also found in this copy.

According to this and the following copies, the poet's patron, Muḥammad bin Tuḡlaq, received the robe of honour (Khil'at) from the Khalfah in A.H. 745 = A.D. 1344, as would appear from the line on fol. 9<sup>a</sup>.

هم بتاریخی که مه بر سال هفصد شد فزون

The copy mentioned by Dr. Rieu, p. 1046, reads ماه (instead of مه as in our copy), which gives the date A.H. 746; but it can be safely remarked that مه is more suitable for the metre of the line than ماه. Several copies read ه instead of مه, which is absurd. For the different interpretations of this date see Elliot's Hist. of India, vol. iii., p. 568 (footnote).

fol. 37<sup>b</sup>. A Qasidah in commemoration of the building of Khurramābād A.H. 744.

fol. 44<sup>a</sup>. Beginning of the first Qit'ah—

وقت غروب تا نبود نقص طاعتی  
در عصر عدل پرور انصاف گسترش

fol. 50<sup>a</sup>. A Qasidah in which the poet says that he was ordered by the king to proceed to Deogir, or Daulatābād, in A.H. 745, beginning:—

سال دولت شد بود غره شعبان  
که سوی مملکت دیوگیر شد فرمان

The numerical value of دولت شد is equal to A.H. 745.

fol. 54<sup>b</sup>. Beginning of the first Ġazal:—

ای دل تشنه مایه غمش الخ

fol. 60<sup>b</sup>. A satirical poem on the poet Nāsir-ud-Din, beginning:—

ناصر الدین که از غلو علو الخ

Badā'ūnī, vol. i., p. 241, says that the poet composed a Shāh Nāmāh, or poetical account of Muḥammad Tuḡlaq's reign, consisting of thirty thousand verses. See also Rieu, iii., p. 1032<sup>a</sup>, who quotes the following



verse of the poet (found in this copy on fol. 64<sup>a</sup>) as expressing the date of completion of that poem in A.H. 745:—

سال تاریخ عرب دولت شاه ذیقعدة  
آسمان عقد گهرهای مرا داد نظام

fol. 67<sup>a</sup>. Rubā'is. Beginning:—

وقت لب جوی آب دلجو آمد  
هنگام گل و شراب گلبو آمد

Copies of his poems are mentioned in Sprenger, *Oude Cat.*, p. 367; *Rien*, iii., pp. 1031<sup>b</sup>, 1032<sup>a</sup> and 1046<sup>a</sup>; *Ethé*, *Bodl. Lib. Cat.*, No. 793; *Ethé*, *India Office Lib. Cat.*, No. 1232-1233. Translations of some of the poems will be found in Sir H. Elliot's *History of India*, vol. iii., pp. 567-573.

The whole *diwān* has been lithographed with glosses and vocabulary, Lucknow, A.H. 1261. The *Qasidas* have also been lithographed in Cawnpūr, A.H. 1261, and with a commentary in Rāmpūr, A.H. 1289.

Written in an ordinary *Nasta'liq* during the reign of Muḥammad Farrukh Siyar (A.H. 1124-1311 = A.D. 1712-1718), as will be seen from the following colophon:—

بتاریخ بست و هشتم ماه محرم الحرام سنه (?) محمد فرخ میر  
روز دو شنبه بوقت دو پامس روز بر آمده بود و بادشاه متوجه بجانب  
شکار رفته بودند ازان وقت تحریر یافت

# No. 141.

fol. 97; lines 14; size  $8\frac{1}{2} \times 6$ ;  $6\frac{3}{4} \times 4$ .

The same.

Another copy of the *Diwān* of Badr-i-Chāch. Begins as above.

It contains *Qasidas*, *Muqatta'at*, and *Gazals* intermixed with *Rubā'is* at the end. This copy contains more *Gazals* and *Rubā'is* than the preceding one.

Written in ordinary clear *Nasta'liq*.

Not dated, apparently 18th century.

## No. 142.

fol. 57; lines 21; size  $9\frac{1}{4} \times 5\frac{1}{4}$ ;  $7 \times 3\frac{1}{4}$ .

The same.

Begins as above. Contains only Qasidas and Qit'as.

Written in ordinary minute Nasta'liq. Spaces for headings are left blank.

Not dated, apparently 18th century.

## No. 143.

fol. 106; lines 17; size  $8 \times 4\frac{1}{2}$ ;  $6 \times 3$ .

ديوان خواجوي کرمانی

THE DÎWÂN OF KHWÂJÛ KIRMÂNÎ.

Beginning:—

ای که زلفت شب قدوس و رخسار زیبا عید  
عید ما بی تو بعید است و توئی ما را عید

The first few *Gazals* (fol. 1<sup>b</sup>-3<sup>b</sup>) are not in alphabetical order, and after some *Khamsah* poems (fol. 4<sup>a</sup>-8<sup>a</sup>), the *Gazals* alphabetically arranged begin thus on fol. 8<sup>a</sup>:—

رام گر برگ گلی باشد نه بید و بس را  
ورملیمان ملک خواهد نگرود بلقیس را

Kamâl-ud-Dîn Abul 'Atâ Mahmûd bin 'Alî العطا was born in Kirmân, according to his own statement in the epilogue of *Gul-u-Naurûz* (quoted by Erdmann in his "*Chudschu Germani*," *Zeitschrift der Deutschen Morg. Gesellschaft*, vol. ii., pp. 205-215), on the 5th of



Shawwāl, A.H. 679 = A.D. 1280. (See Rieu, ii., p. 620.) He received spiritual instructions from the celebrated Rukn-ud-Dīn 'Alā-ud-Daulah al-Simnānī (d. A.H. 736 = A.D. 1345). He at first entered the service of Muḥammad Muẓaffar of the Muẓaffarī dynasty, and subsequently went to the court of Shaykh Abū Ishāq, the ruler of Shīrāz (A.H. 742-754 = A.D. 1341-1353), in whose praise he composed several poems, and died there, according to the authors of the Nashtar-i-Ishq, fol. 608, Tadkira-i-Husaynī, fol. 75, and Khazāna-i-Āmirab, fol. 160, in A.H. 753 = A.D. 1352.

According to the verse quoted by Hāj. Khal.; vol. iii., p. 175, and Ḥabīb-us-Siyar, vol. iii., Juz. 2, p. 24, Khwājā completed his Khamsah in A.H. 744 = A.D. 1343. So A.H. 742 = A.D. 1341, given by Daulat Shāh as the date of the poet's death, and followed by Taqī Aḥādī, fol. 218, is erroneous.

In the copy of the Riyāḍ-ush-Shu'arā, referred by Dr. Rieu, p. 620, Khwājā's death is given in A.H. 742; but the author of the Suḥuf-i-Ibrāhīm, fol. 295, mentions a copy of the same Tadkirah, giving the date A.H. 760 = A.D. 1358, while our copy of the Riyāḍ-ush-Shu'arā gives A.H. 842 = A.D. 1438—a most absurd statement.

His Khamsah, which he wrote in imitation of Nizāmī, consists of the following five poems:—(1) هَمایِ هَمایون (see the following No.). (2) گل و نوروز in the metre of Khusrū and Shīrīn, composed in A.H. 742 and dedicated to Tāj-ud-Dīn, Aḥmad of 'Irāq, who was for some time the Wazīr of Amīr Muḥammad Muẓaffar. (3) کمال نامه in the metre of Haft Paykar composed in A.H. 744. (4) گوهر نامه composed in A.H. 746; and (5) روضة الانوار a Ṣūfī poem divided into twenty sections. It was composed in A.H. 743, and dedicated to Shams-ud-Dīn Maḥmūd bin Ṣā'in. The Khamsah of Khwājā is noticed in Sprenger, Onde Cat., p. 473, and described by Dr. Rieu in his Persian Cat., pp. 620-623.

On the poet's life and works compare, besides the above-mentioned references, Ethé, Bodl. Lib. Cat., Nos. 794-796; Ethé, India Office Lib. Cat.; G. Flügel, i., pp. 544, 545; Cat. des MSS. et Xylographes, p. 357; W. Pertsch, pp. 6 and 70; and Schefer, Chrestomathie Persane, vol. ii., Paris, 1885, pp. 251, 252.

Written in ordinary Nasta'liq.

Not dated, apparently 17th century.

## No. 144.

fol. 170; lines 13; size  $8\frac{3}{4} \times 4\frac{3}{4}$ ;  $7 \times 3$ .

همای و همایون

## HUMÂI-U-HUMÂYÛN.

The most popular of all the *Maḡnawīs* of *Khawājā Kirmānī* (d. A.H. 753 = A.D. 1352). See No. 143 above.

The poem deals with the love-adventures of Prince Humāi of *Khāwar* and Princess Humāyūn, daughter of a Chinese Emperor.

Beginning:—

بنام خداوند بالا و پست  
که از هستیش هست شد هر چه هست  
فروزنده شمس خاوری  
برارنده طاق نیلوفری

In the prologue, fol. 8\*, the poet, after highly praising the reigning sovereign, *Sultān Abū Sa'īd Bahādur* (A.H. 716–736 = A.D. 1316–1335) and his *Wazīr Ġiyās-ud-Dīn Muḥammad* (d. A.H. 736 = A.D. 1335), says that he was persuaded by *Abul Faṭḥ Majd-ud-Dīn* to compose the present poem.

The story itself begins on fol. 19<sup>b</sup>:—

برارنده در دریاي راز  
مرد درج گوهر چنین کرد باز

In the epilogue the poet says that he completed this poem in A.H. 732 (A.D. 1331), for which he gives the following chronogram:—

کنم بذل بر هر که دارد هومس  
که تاریخ این نامه بذل است و بس

The word *بذل* is equal to 732.

The contents of the poem are stated by Erdmann in *Zeitschrift der D. M. G.*, vol. ii., p. 213, and by Krafft, *Handschriften der Orientalischen Akademie*, p. 71. See also Rieu, ii., p. 620; Sprenger, *Onde Cat.*, p. 472; Ethé, *Bodl. Lib. Cat.*, No. 794; Ethé, *Ind. Office Lib. Cat.*, No. 1234; G. Flügel, vol. i., p. 544, and Hāj. Khal., vol. vi., p. 504.

A note at the end of the MS. says that the copy was purchased at Ilahābād from one Ḥusayn Bakhsh, a merchant of Lucknow, on the 19th October, 1865.

Written in a clear Nasta'liq, within red-ruled borders, with a fantastic 'Unwān.

Not dated, apparently 17th century.

### No. 145.

fol. 92; lines 17; size  $10 \times 6\frac{1}{2}$ ;  $6\frac{3}{4} \times 3$ .

The same.

A defective copy of *Khawājūs Humāi-u-Humāyūn*.

Eighteen lines from the beginning and seventeen from the end are missing.

It opens thus:—

گدای درش بر مشهان بادشاه  
بدرگاه او بادشاهان گدا

and breaks off with the following line:—

که خواجو چو عیسی روان بهش باش  
جهانگیر گرد و جهان بهش باش

A fine correct copy, tolerably old.

Written in a fine Nasta'liq.

Not dated, apparently 15th century.

A seal of شرف الدین محمد صادق bearing the date A.H. 1072, is fixed at the end.

## No. 146.

fol. 163; lines 21; size  $7\frac{3}{4} \times 4$ ;  $6 \times 2\frac{1}{4}$ .

ديوان عماد فقيه

## THE DÎWÂN OF 'IMÂD-I-FAQÎH.

Beginning with Ġazals in alphabetical order:—

اي هر دم از عطاي تو كامي دگر مرا  
وز شكر نعمت تو دهن پر شكر مرا

خواجه عباد الدين فقيه الكرماني *Khawājah 'Imād-ud-Din Faqîh* a native of Kirmān, flourished during the reign of the Muzaffarides of Fārs, and was a contemporary of the celebrated *Hāfiz* of *Shirāz*. *Jalāl-ud-Din Shāh Shujā'* (A.H. 759-786 = A.D. 1358-1384) had great regards for the piety and learning of the poet.

The author of the *Ḥabīb-us-Siyar*, vol. iii., Juz. 2, p. 37, and almost all the biographers, relate a curious anecdote about the poet's having a cat which used to mimic the poet in his prayers. *Shāh Shujā'*, who greatly esteemed this celebrated *Ṣūfī* poet, took this incident to be one of his miracles, and *Hāfiz*, being jealous of 'Imād's position, is said to have addressed a taunting Ġazal referring to this incident. The following verse of that Ġazal bears a clear allusion:—

اي كيك خوشخرام كجا ميروي باز  
غره مشو كه گربه عابد نماز كرد

The author of the *Haft Iqlīm*, fol. 84<sup>b</sup>, on the authority of *Āḡuri's* *Jawāhir-ul-Asrār*, states that among the modern and ancient poets 'Imād was the only individual whose poetry was free from all sorts of faults and defects.

Besides the *diwān* the poet has left several *Maṣnawīs*, such as:—  
(1) *صحب نامه* composed in A.H. 766 (A.D. 1364); (2) *صحب نامه* composed in A.H. 731 (A.D. 1330); (3) *صحب نامه صاحب‌دلان* composed in A.H. 722 (A.D. 1322); (4) *ده نامه*; and (5) *مصابح الهدايه* or *طريقت نامه* composed in A.H. 750 (A.D. 1349).

The complete poetical works of the poet are noticed in Ethé, Bodl. Lib. Cat., No. 803, on the basis of which copy a detailed account of the poet's work is given by G. Ouseley in his Biographical Notices of Persian Poets, pp. 195-200. The suggestion by W. Pertsch, in his Berlin Cat., pp. 715 and 716, supported by Dr. Ethé, in his India Office Lib. Cat., No. 1852, that this 'Imād is the father of Ibn 'Imād (d. A.H. 800 = A.D. 1397), the author of the *روضة النصبين* (see Ethé, Ind. Office Lib. Cat., *loc. cit.*) and the *طرز قدما* (see W. Pertsch, Berlin Cat., *loc. cit.*) is most probably correct.

'Imād died, according to Daulat Shāh, p. 254, and Nashtar-i-'Ishq, fol. 1185, in A.H. 773 = A.D. 1371, while the author of the *Riyāḍ-ush-Shu'arā*, fol. 264<sup>a</sup>, places the poet's death in A.H. 772 = A.D. 1370. Taqī Auhādī, fol. 482<sup>a</sup>, places the poet's death in A.H. 673 = A.D. 1274, which is evidently a mistake of the copyist for A.H. 773.

For further notices of the poet's life, see *Yad-i-Baydā*, fol. 144; *Khulāsat-ul-Afkār*, fol. 124<sup>a</sup>; *Makhzan-ul-Garā'ib*, fol. 536; *Miftāh-ut-Tawārikh*, p. 146, and *Natā'ij-ul-Afkār*, p. 287. See also Sprenger, *Oude Cat.*, p. 436, and Rieu, *Pers. Cat.*, pp. 869<sup>a</sup> and 871<sup>a</sup>.

fol. 151<sup>a</sup>. *Musammitāt*. Beginning:—

ای ز میلاب فراغت خانه دلها خراب  
بیدلانرا آتش هجرت جگر کرده کباب  
دارم از حضرت موالی گر بفرمائی جواب  
اینکه می بینم به بیداریست یا رب یا بخواب  
خوشتن را در چنین شادی پس از چندین عذاب

fol. 154<sup>b</sup>. *Rubā'is*, in alphabetical order. Beginning:—

شیرین دهنت که بسته خوانند او را  
جز تنگدلان قدر ندانند او را

fol. 160<sup>b</sup>. Another series of *Rubā'is* without any alphabetical order. Beginning:—

با دشمن و با دوست تفضل میکن  
بیداد ز هرکس تحمل میکن

The initial *Rubā'ī* quoted in Ethé, Bodl. (*loc. cit.*), is found here on fol. 156<sup>a</sup>.

fol. 162<sup>a</sup>-163<sup>b</sup>. Qit'as, Rubá'is and Fards, dealing with riddles (چیستان) and other Šan'ats. Beginning:—

چیست آن همنشین که هر صاحت  
با تو گوید ز علم غیب امرار

Written in ordinary Nasta'liq, within coloured borders, with a small 'unwân.

Dated 18th Rajab, A.H. 1004.

Scribe

مید قاسم ابن مید جلال

### No. 147.

fol. 93; lines 22; size  $6\frac{3}{4} \times 4\frac{1}{2}$ ;  $5 \times 2\frac{3}{4}$ .

غزلیات سلمان

### GAZALIYÂT-I-SALMÂN.

The oldest known copy of the collection of the lyrical poems of Salmân, written only thirty-three years after the poet's death.

The Ġazals are alphabetically arranged throughout. Beginning:—

اگر حسن تو بکشاید نقاب از چهره دعوی را  
بگل رضوان برانداید در فردوس اعلی را

خواجه جمال الدین Khwâjah Jamâl-ud-Din Muḥammad Salmân (یا ماوجی) was a native of Sâwah, situated between Ray and Hamadân. He came of a noble family of Sâwah, where his father, 'Alâ-ud-Dîn, was a respectable revenue officer.

The author of the Ḥabîb-us-Siyar, vol. iii., Juz. 1, p. 136, says that Salmân composed the Maṣnawî Firâq Nâmâh in A.H. 761 = A.D. 1359, and, referring to this Maṣnawî, the poet himself says in his following verse, quoted in Rieu, ii., p. 264, that he had then passed his sixty-first year.



کنون سالم از شصت و یک در گذشت  
بساط نشاطم فلک در نوشت

So we can conclude that the poet was born about A.H. 700 = A.D. 1300.

In following the above statements Dr. Rieu, by an oversight, misinterprets the meaning of یک و شصت as "seventy-one" instead of sixty-one, and consequently comes to a wrong conclusion that Salmān was born about "A.H. 690" = A.D. 1291, instead of A.H. 700 = A.D. 1300; and Dr. Ethé, in his India Office Lib. Cat., No. 1237, has unexpectedly accepted the wrong date given by Dr. Rieu without noticing the obvious mistake.

According to Daulat Shāh, Salmān, Khwājū Kirmānī, 'Ubayd Zakānī and Nāṣir Bukhārī all lived under Sultān Abū Sa'īd. The earliest compositions of the poet are probably his elegies on the death of Sultān Abū Sa'īd, who died on Rabi' II., A.H. 736 = A.D. 1335, the Qaṣidas which the poet addressed to the Sultān's Wazīr, the celebrated Khwājah Giyāṣ-ud-Dīn, who was murdered by order of Amīr 'Alī Pādshāh on the 21st of Ramadān, A.H. 736-757 = A.D. 1335, and his elegies on the death of the distinguished Wazīr.

Salmān entered the service of Sultān Ḥusayn Buzurg (A.H. 736-757 = A.D. 1335-1356), and continued to enjoy inestimable honours from the Sultān and his talented wife, the beautiful Dilshād Khātūn, whom the King had married in the latter part of his life. Ḥusayn Buzurg and his son and successor, Shaykh Uways, both began to learn the art of poetry from the poet, and the tutorship of two such royal personages acquired a world-wide fame for the celebrated Salmān, and to this the poet refers in the following verses:—

من از یمن اقبال این خاندان  
گرفتم جهانرا به تیغ زبان  
من از خاوران تا در باختر  
ز خورشیدم امروز مشهور تر

When Shaykh Uways succeeded his father in A.H. 757 = A.D. 1356 the poet obtained further favours from him and his mother Dilshād Khātūn. In appreciation of the poet's merit the latter is said to have given him two villages of Ray for composing Qaṣidas in answer to Zahir-i-Fāryābī. After the death of his patron, Sultān Uways, in A.H. 776 = A.D. 1374, Salmān continued to enjoy for some time the same favour from his son, Sultān Ḥusayn, who was killed by his brother, Sultān Aḥmad, in Ṣafar A.H. 784 = A.D. 1382. At last, owing to the

failure of eyesight in his old age, Salmân retired from the court and repaired to his native land, Sâwah, where he spent the last days of his life in tranquillity.

Salmân enjoys the reputation of one of the best Qasidah writers, and from the poems which he composed in answer to Zahir-i-Fâryâbî, Asir-i-Aumânî, Sanâ'i Gaznawî and Jamâl-ud-Dîn and Kamâl-ud-Dîn-i-Isfahânî, it will be seen that he surpassed his predecessors in the sublimity of style and the novelty of ideas. He is said to have held poetical contentions with Sirâj-ud-Dîn Qumrî, and Nâsir Bukhârî is said to have reckoned himself as a pupil of Salmân.

His beautiful artificial Qasidas (قصاید مصنوع), addressed to the Wazîr Giyâs-ud-Dîn, which represent curious kinds of Taushihât, speak of the wonderful genius of the poet and the peculiar versatility of his mind. Dr. Ethé, in his India Office Lib. Cat., No. 1241, quotes two verses from one of these Qasidas and explains the chief subtleties contained in those lines. Daulat Shâh, p. 131, in noticing the life of Sayyid Dulfagâr of Shirwân, who flourished during the time of Sulţân Muḥammad (d. A.H. 617 = A.D. 1220), son of Sulţân Takesh Khwârizm Shâh (d. A.H. 596 = A.D. 1200), and was marvellously skilled in composing artificial Qasidas, says that Salmân was the first poet who successfully imitated Dulfagâr in such compositions, and excelled him by adding more Taushihât and subtleties in his (Salmân's) own compositions, as Daulat Shâh remarks:—

و قبل از خواجه سلمان ساوجي کسی در صنعت شعر مثل  
قصيده ذوالفقار گفته است که مجموع صنایع و بدایع شعر را  
شامل باشد و آن قصیده مشتمل است بر توشیحات و دوائر و  
زخارفات و از هر يك بیست چندین مصاریع و ابیات ملون در یحور  
مختلفه اخراج میشود و بیرون می آید و خواجه سلمان صنعتی  
چند در قصیده خود زیادت ساخته

Dr. Ethé, in his Bodl. Lib. Cat., No. 1333, in describing a Tadkirah which contains chiefly the accounts of those poets who are known for the various arts and peculiarities in their poetical compositions, quotes, as a specimen, a few lines from a Qasidah called مفاتیح الکلام of the said Dulfagâr, and explains their various subtleties.

Besides Qasidas and Gazals Salmân has left a number of Qit'as and Rubâ'is, extracts from which are quoted in the Tadkiras.



Amin Râzî, the author of the *Haft Iqlim*, seems to be ridiculously prejudiced for Salmân, and ascribes the following two beautiful Rubâ'is of Khayyâm to Salmân, although he has once quoted them amongst the quatrains of 'Umar in noticing his life. The two Rubâ'is are:—

آمد محری ندا ز میخانه ما  
 کای رند خراباتی دیوانه ما  
 بر خیز که پر کنیم پیمانه ز می  
 زان پیش که پر کنند پیمانه ما  
 دیگر— از بسکه شکست بازستم توبه  
 فریاد همیکند ز دستم توبه  
 دیروز بتوبه شکستم ماعمر  
 امروز بسا عری شکستم توبه

Strange to say that Âdur in his *Atash Kadah* has blindly followed Amin Râzî, and attributes, in a similar way, the above quatrains to Salmân, although he (Âdur) quotes the first Rubâ'i under the life of Khayyâm.

The two *Maṣnawîs* of Salmân, viz., *جمشید و خورشید* and *فراق نامه*, are noticed in Rieu, *Pers. Cat.*, p. 625.

A complete copy of the poet's *diwân*, with his *Maṣnawî*, *جمشید و خورشید*, will be noticed later on under the "Mixed Contents."

Salmân spent almost his life as a panegyrist to the Ilqânî rulers, and composed, as noticed in the *Ḥabīb-us-Siyar*, vol. iii., Juz. i., numerous poems relating to several contemporary events, such as:—

(1) *Qaṣidah* on the occasion of the flight of *Shaykh* Husayn Buzurg to Bagdād in A.H. 739 = A.D. 1338.

(2) *Qaṣidah* on the occasion of the accession of Sultân Uways in A.H. 757 = A.D. 1356.

(3) *Qaṣidah* when Sultân Uways came to Bagdād and was received by *Khwâjah* Mirjân (d. A.H. 775 = A.D. 1373) in A.H. 765 = A.D. 1363.

(4) *Qaṣidah* when Sultân Uways went to Mûṣal after a stay of eleven months in Bagdād.

(5) *Marṣiyah* on the death of Amîr Qâsim (brother of Sultân Uways), who died of phthisis in A.H. 769 = A.D. 1367.

(6) *Marṣiyah* on the death of Bîrâm Shâh in the same year.

(7) *Marṣiyah* on the death of Amīr Zāhid (brother of Sultān Uways) in A.H. 773 = A.D. 1371.

(8) The most pathetic elegies on the death of his patron Sultān Uways, which took place on Jamādī II., A.H. 776 = A.D. 1374; one of them runs thus:—

ای فلک آهسته روکاری نه آسان کردۀ  
 ملک ایرانرا بمرگ شاه ویران کردۀ  
 آسمانی را فرود آوردۀ از اوج خویش  
 بر زمین افگندۀ با خاک یکسان کردۀ  
 نیست کاری مختصر گر با حقیقت میروی  
 قصد خون و مال و عرض هر مسلمان کردۀ

(9) *Qaṣidah* on the accession of Sultān Ḥusayn in A.H. 776 = A.D. 1374, who was killed by his brother, Sultān Aḥmad, in the month of Ṣafar, A.H. 784 = A.D. 1479.

Dr. Rieu, p. 626, says that Salmān composed a *Qit'ah* on the event of the inundation at Bagdād in A.H. 775 = A.D. 1373; but the author of the *Ḥabīb-us-Siyar* (*loc. cit.*) places that event in A.H. 776 = 1374, and says that Khwājah Nāṣir Bukhārī also composed the following *Qit'ah*, on the event of that catastrophe:—

دجله را امسال رفتاری عجب مستانه بود  
 پای در زنجیر و کف بر لب مگر دیوانه بود

Daulat Shāh, p. 271, however, says that the second part of the above couplet was extemporized by Nāṣir Bukhārī in the presence of Salmān, who wanted to test Nāṣir by reading out before him the first part.

(10) The same author of the *Ḥabīb-us-Siyar*, vol. iii., Juz. 2, p. 35, says that Salmān addressed two *Qaṣidās* to Shāh Shujā' (d. A.H. 786) on the occasion of his victory in Ādarbāijān in A.H. 777 = A.D. 1375, and that the second *Qaṣidah* of the poet met the highest approval of that king.

From the dates referred to above it is clear that Salmān was still living in A.H. 777 = A.D. 1375.

Regarding the date of the poet's death, Daulat Shāh's statement is ridiculously inconsistent. He says that Salmān died in A.H. 769 = A.D.

1367, while later on he relates that the poet attended the funeral procession of his patron, Sultān Uways, which took place in A.H. 775 = A.D. 1373, with mournings. Strange to say, the authors of the 'Urafāt, fol. 311<sup>a</sup>; Mir'āt-ul-Khayāl, p. 73; Riyād-ush-Shu'arā, fol. 176<sup>a</sup>, and several others, have blindly followed Daulat Shāh's date without detecting this palpable blunder. The author of the Majma'ul Fuṣṣah, vol. ii., p. 19, is still more inaccurate in placing the poet's death in A.H. 669 = A.D. 1270—a date which is about twenty years earlier than the poet's birth.

Gulām 'Alī Āzād, in his *Khazāna-i-Āmirah*, fol. 189<sup>b</sup>, says that while compiling the said Taḍkirah, he came into possession of a copy of Salmān's diwān, dated the Muharram, A.H. 791 = A.D. 1388, written (thirteen years after the death of the poet) by one Nāsir bin Bazurḥmihr. This scribe noted a Qiṭ'ah at the end of that MS. which gives a very accurate date of Salmān's death, viz., Monday evening the 12th of Ṣafar, A.H. 778 = A.D. 1376, in the following two last lines:—

نماز شام دو شنبه یب از صفر بوده  
که نقد عمر بیکدم چو صبح کرد نثار  
بساط دار قرار امست مال تاربخش  
چو کرد میل بسوی بساط دار قرار

The words یب = 12 and بساط دار قرار = 778.

I am inclined to support strongly the learned Āzād in his assertion that the author of the above Qiṭ'ah was a contemporary of Salmān, and that the above date is most likely correct. This date has also been given in *Khulāṣat-ul-Afkār*, fol. 80<sup>b</sup>; *Nashṭar-i-Ishq*, fol. 813; *Natā'ij-ul-Afkār*, p. 207; and *Sham'i Anjuman*, p. 193.

For other notices on the poet's life and his works see *Makhzan-ul-Ġarā'ib*, fol. 335, *Ṣuḥuf-i-Ibrāhīm*, fol. 375, *H. Kh.*, vol. iv., p. 389, and *Bahāristān*, fol. 102. See also Ouseley, *Biographical Notices*, p. 117; Sprenger, *Oude Cat.*, p. 555; W. Pertsch, *Berlin Cat.*, pp. 842, 843; Schefer *Chrestomathie Persane*, vol. i., Paris, 1883, pp. 114, 115; Rieu, ii., p. 624; Rieu *Suppl.*, Nos. 220, Art. iii., and 265; *Ethé*, *Bodl. Lib. Cat.*, Nos. 807-810; *Ethé*, *India Office Lib. Cat.*, Nos. 1237-1242.

Some select poems are published in Bland's "Century of Persian Ġazals," No. 4, and in Erdmann *Zeitschriften der D. M. G.*, xv. pp. 758-772.

Written in a fine minute *Naskh*, within gold borders, with a small faded heading in the beginning. The headings are written in gold throughout.

The colophon, dated A.H. 811, runs thus:—

ثبت الكتاب الغزليات . . . . . جمادى الثاني منه احدى  
وعشر وثمانماية

Presented by

Khurshid Nawâb of Patna.

No. 148.

fol. 186; lines 14; size 9 × 6; 5½ × 2½.

مهر و مشتري

# MIHR-U-MUSHTARÎ.

Beginning:—

بنام پادشاه عالم عشق  
که بر دلها نهد ذوق عم عشق

Different readings of the second parts of the first eight verses are given here on the margin. Comp. Rieu, p. 626; Sprenger, Oude Cat., p. 312; Ethé, Bodl. Lib. Cat., No. 811; Ethé, Ind. Office Lib. Cat., No. 1244, etc., where the second part of the above quoted verse differs in different MSS. See also the Cat. of Persian and Arabic MSS. in the Ind. Office Lib. (p. 31), by Dr. E. D. Ross and E. G. Browne, where the first eight bayts are altogether in a different metre.

The author of this romantic Maṣnawî, "Sun and Jupiter," Shams-ud-Dîn Muḥammad 'Aṣṣâr التبریزی 'Aṣṣâr a native of Tabriz, flourished during the reign of the Ilqâni Sovereign Sulṭân Shaykh Uways (A.H. 757-776 = A.D. 1356-1374), and was a contemporary of the celebrated Salmân of Sâwah. 'Aṣṣâr, though a good poet of his time, never found favour in the eyes of the public, nor were his works appreciated by his contemporaries, for which the poet bitterly complains in the prologue of the present poem. 'Aṣṣâr further adds that, finding himself neglected, he went into solitude, till one of his friends, who visited him one night, encouraged him to complete his poetical works by adding to them a Maṣnawî. The poet reluctantly yielded to the request of his friend, to whom he related the story of Mihr-u-Mushtarî:—

پس آنگه کردم از راه درایت  
بمهر و مشتری با وی حکایت

Besides the present poem 'Aṣṣār is said to have left many Qaṣīdas and Ḡazals.

'Aṣṣār's death is generally fixed in A.H. 784 = A.D. 1382.

The author of the *Ṣuḥuf-i-Ibrāhīm*, fol. 591<sup>a</sup>, places the poet's death in A.H. 764 = A.D. 1362. But this seems improbable, since we learn from the epilogue that the poem was completed on Friday, the 4th *Shawwāl*, A.H. 778 = A.D. 1376.

بروز جمعه دال از ماه شوال  
ز هجرت رفته حا و حین با ذال  
قریب پنج صاعث رفته از روز  
بوقت اختیار و فال فیروز

Other copies noticed in other catalogues bear 10th *Shawwāl* instead of 4th.

The *Maṣnawī* is said to contain five thousand one hundred and twenty distiches:—

که ابیات بدیعش را عدد چیست  
بگویش پنج الفست و صد و بیست

fol. 10<sup>b</sup>. Begins the story:—

چنین دارم ز تاریخ کهن یاد  
که در اصطخر شاهي بود باداد

Compare the catalogue by E. D. Ross and E. G. Browne (*ibid.*), where the second line correctly reads اصطخر instead of اصطر (see Yāqūt, vol. i., p. 299). For notices on the poet's life and other copies of the *Maṣnawī*, see the catalogues referred to above and *Haft Iqlīm*, fol. 130<sup>a</sup>; *Makḥzan-ul-Ġarā'ib*, fol. 523; *Bahāristān*, fol. 103<sup>a</sup>; *Ātash Kadah*, p. 49; *Ouseley Biogr. Notices*, 201–226; G. Flügel, i., p. 547; *Cat. des MSS. et Xylographes*, p. 359; J. C. Tornburg, p. 111; Pieper, *Comment. de Mihri et Muschteri. amoribus*, Berlin, 1839, and *Stimmen aus dem Morgenlande*, Hirschberg, 1850, pp. 266, 449. See also Hāj. *Khal.*, vol. vi., p. 277.

A Turkish translation of the poem is noticed in the *Paris Catalogue*, No. 313, and in J. Aumer, *Türkische Handschriften*, No. 178.



fol. 44<sup>b</sup>, 93<sup>b</sup>, 127<sup>b</sup> and 162<sup>b</sup> of this MS. contain slightly faded illustrations in a good Persian style.

A note in white at the head of the illustration on fol. 44<sup>b</sup> runs thus:—

برسم کتابخانه خاقان الاعظم ولي محمد بهادر خان خلد الله  
تعالی ملکه

This Wali Muḥammad was probably the second king of the Aṣṭrākḥān Dynasty, who succeeded Bāqī Muḥammad in A.H. 1014 = A.D. 1605, and reigned till A.H. 1017 = A.D. 1608.

Written in a beautiful and clear Nasta'liq, within gold and coloured borders, with a small faded heading at the beginning.

Dated A.H. 1017.

Scribe مصدق بن محمد مومن البخاري

According to Taqī Kāshī (Oude Cat., p. 26) the poet Nigāhī, of Arān, near Kāshān, who died in A.H. 979 = A.D. 1571, left in imitation of this مهر و مشتري a Maṣnawī to which he gave the same title.

#### No. 149.

fol. 67; lines 14; size  $10\frac{1}{2} \times 6$ ;  $6\frac{3}{4} \times 3\frac{1}{2}$ .

دیوان رکن الدین صاین

### THE DÎWÂN OF RUKN-UD-DÎN ŞÂ'IN.

Beginning:—

ماقیا یک نفسم بی می و معشوق مدار  
که مرا بی می و معشوق دمی نیست قرار

Rukn-ud-Din Harawī, better known as Rukn-i-Şâ'in مولانا رکن الدین of Herāt, flourished during the time of Sulṭān Abū Sa'īd Bahādur Khān (A.H. 716-736 = A.D. 1316-1335). After the death of this monarch Rukn-ud-Din entered the service of Sulṭān Tuḡā Timūr Khān (A.H. 737-753 = A.D. 1336-1352), who, to make up for his own want of education, eagerly sought the learned society of the poet. It is said that on one occasion the poet passed

some disparaging remark upon the aptitude of the monarch, who somehow or other overheard it, and caused the poet to suffer imprisonment for some time. Rukn-ud-Dīn subsequently became a favourite companion of Sultān Mubārīz-ud-Dīn Muḥammad al-Muẓaffar, the founder of the Muẓaffarī dynasty of Fārs, who ascended the throne in A.H. 713 = A.D. 1313, was deposed and blinded in A.H. 760 = A.D. 1358 by his sons Shāh Shujā' (A.H. 760-786 = A.D. 1358-1384) and Shāh Maḥmūd (d. A.H. 776 = A.D. 1374), and died a prisoner in A.H. 765 = A.D. 1363. It is narrated in the *Rauḍat-uṣ-Ṣafā*, vol. iv., p. 147, that on the occasion when Shāh Shujā' and Shāh Maḥmūd went to seize their father Mubārīz-ud-Dīn, Rukn-ud-Dīn was the only person in attendance on that unfortunate monarch. In the midst of the horror the poet threw himself down from the upper floor and began to use abusive language towards Shāh Shujā'. Rukn-ud-Dīn, however, narrowly escaped death from a severe wound inflicted by Shujā', who on recognizing the poet begged his forgiveness and ordered the physicians to attend on Rukn-ud-Dīn. After his recovery Rukn-ud-Dīn attached himself to the services of Shāh Shujā', but died shortly after while accompanying the prince to Yazd.

Taqī Kāshī's statement that Rukn-ud-Dīn Ṣā'in and Rukn-ud-Dīn Harawī were two different persons (*vide* Sprenger, *Onde Cat.*, p. 18, Nos. 91. and 94) is not supported by any of the poet's biographers. Moreover, we distinctly read in the *Rauḍat-uṣ-Ṣafā* (*loc. cit.*) that Rukn-ud-Dīn Harawī was known among the poets as Rukn-i-Ṣā'in مولانا رکن الدین هروی که در میان شعرا برکن صاین  
استهوار دارد آلت

Daulat Shāh, p. 237, followed by the authors of the *Âtash Kadh*, p. 113, and the *Makhzan-ul-Ġarā'ib*, fol. 274, says that Rukn-ud-Dīn was a Qāḍī's son of Simnān, and adds that besides the *diwān* the poet has left a *ḡazal* نامه. According to Taqī Aḥḥādī, f. 261, Rukn-ud-Dīn was a companion of Sayyid Ḥusaynī Sādāt (see No. 117 above) and of Shāh Sayyid Ni'mat Ullāh Walī (see No. 167 below). This statement is followed by Ārzū, who, however, calls the poet a native of Isfahān.

The poet died, as stated by the author of the *Ṣuḥuf-i-Ibrāhīm*, fol. 343\*, in A.H. 764 = A.D. 1362.

For further notices on the poet's life see, besides the references mentioned above, *Ḥabīb-us-Siyar*, vol. iii., Juz. 2, p. 25; *Haft Iqlīm*, fol. 189\*, etc.

The *diwān* consists mostly of *Qaṣīdas* and a few *Qit'as*, *Ġazals*, *Fards* and *Rubā'is*, without any alphabetical arrangement. Most of the *Qaṣīdas* are devoted to the praise of Ġiyāṣ-ud-Dīn bin Rashīd-ud-Dīn (Wazīr of Sultān Abū Sa'īd) and Mubārīz-ud-Dīn. Some satirical poems are addressed to Abū Ishāq (A.H. 742-754 = A.D. 1341-1353), his

Wazir Shams-ud-Din Muhammad bin Ša'in and to Shāh Mahmūd, brother of Shāh Shujā'.

Copies of Rukn-i-Ša'in's diwān are very rare.

Written in a clear Nasta'liq, within gold borders, with a finely decorated heading, and a double-page illumination in the beginning.

Dated Šafar, A.H. 883.

### No. 150.

fol. 14; lines 15; size  $6\frac{3}{4} \times 3\frac{1}{2}$ ;  $5\frac{3}{4} \times 2\frac{1}{2}$ .

ديوان علي همداني

### DÎWÂN-I-'ALÎ-I-HAMADÂNÎ.

A small collection of the religious and mystical poems of Sayyid 'Alî of Hamadân.

Beginning:—

ای گرفتاران عشقت فارغ از مال و منال  
والهان حضرت را از خود و جنب ملال

Cf. Rieu ii., p. 825\*, iii., where the last word ملال is wrongly substituted by منال.

Amir Sayyid 'Alî bin Shihâb-ud-Din al-Hamadânî, امیر سید علی الملقب به علی الثاني الهمداني بن شهاب الدين بن محمد الحسيني known as 'Alî II., one of the most distinguished saints of his age and founder of a Šufî sect, was born on the 12th Rajab, A.H. 714 = A.D. 1314. He was a direct descendant of the prophet, and for his full pedigree we refer to the Mastûrât in Ethé, Ind. Office Lib. Cat., No. 1850; the Khulâsat-ul-Manâqib in Ethé, Bodl. Lib. Cat., No. 1264, and the Majâlis-ul-Mu'minîn, fol. 373\*. Dr. Ethé, in his Bodl. Lib. Cat., *loc. cit.*, in noticing the aforesaid Khulâsat-ul-Manâqib, says that it was compiled by Sayyid 'Alî himself, while the author of the Majâlis-ul-Mu'minîn, *loc. cit.*, is of opinion that the author of the said work was Maulânâ Nûr-ud-Dîn Ja'far al-Badakhshî, a very learned pupil of Sayyid 'Alî.



Sayyid 'Alī was the disciple of Shaykh Sharaf-ud-Dīn Mahmūd of Mazdaqān (in Ray), but also received his spiritual instructions from Shaykh Taqi-ud-Dīn 'Alī Dūstī, whose principles he generally followed. After Taqi-ud-Dīn's death Sayyid 'Alī reverted to his former master, and at his instruction he travelled all over the Moslem world, gathering a large number of followers from every quarter. He went to Kashmīr, according to the Mastūrāt (see Ethé, Ind. Office Lib. Cat., *loc. cit.*), in A.H. 741 = A.D. 1340 (but Dr. Rieu, p. 447, places this event in A.H. 781 = A.D. 1379), where almost all the inhabitants of that city flocked round him and became his disciples. A saint with an immense fame, at the head of a large number of Darwishes, he was highly respected by the kings and nobles of his time and was almost worshipped by his followers. On his way to Persia from Kashmīr, Sayyid 'Alī died on the 6th Dulhijjah, A.H. 786 = A.D. 1374, at the age of seventy-three, and was buried in Khuttilān. It is said that at the time of his death he uttered the words بسم الله الرحمن الرحيم which formed the chronogram of his death.

Other Persian works by Sayyid 'Alī are:—

ذخيرة الملوك, the well-known work on ethics and politics (see Rieu, p. 447; G. Flügel, iii., p. 284; Ethé, Bodl. Lib. Cat., Nos. 1451-1453; W. Pertsch, Berlin Cat., p. 7, No. 5; C. T. Tornberg, p. 290; Cat. Codd. Or. Lugd. Bat., iv., p. 220, etc.); حل النصوص, a commentary on the well-known mystic work فصوص الحکم of Ibn-i-'Arabī, who d. A.H. 638 = A.D. 1204; مشارك الاذواق, a commentary on the wine-qaṣīdah of 'Umar Ibn-ul-Farīd, who died in A.H. 786 = A.D. 1385; رسالة الاصطلاحات, a treatise on Ṣāfi' terms and expressions (see W. Pertsch, Berlin Cat., p. 275, No. 4); the mystical treatise علم القیافه composed in A.H. 778 = A.D. 1376; علم القیافه, or Physiognomy. (see Ethé, Bodl. Lib. Cat., No. 1241, 28); letters (see Rieu ii., p. 835<sup>b</sup>, No. IV.); for small mystical tracts (see Rieu ii., p. 836<sup>a</sup>; W. Pertsch, No. 9, 7; Berlin Cat., pp. 235, 5; and 379, 2; Fleischer, Cat. Dresden, No. 198, 20, etc.); ده قاعده, or ten rules of contemplative life (see Rieu ii., p. 829<sup>a</sup>, No. XI, and G. Flügel iii., p. 420). Some of Sayyid 'Alī's works are also noticed in Blochet's Cat. des Manuscrits Persans, Paris, Nos. 156-57. On Arabic works of Sayyid 'Alī, see Arabic Cat. of the British Mus., p. 406; Loth, Arabic Cat., pp. 94 and 195; Rieu Supplement, p. 12, etc.

For further notices on Sayyid 'Alī's life and his works, see, besides the references given above, Ḥabīb-us-Siyar, vol. iii., Juz 3, p. 87; Nafahāt-ul-Uns, p. 515; Daulat Shāh, p. 325; Haft Iqlīm, fol. 277<sup>a</sup>; Taqi Auhādī, fol. 478<sup>a</sup>; Majma'un Nafā'is, vol. ii., fol. 306<sup>a</sup>; Riyāḍ-ush-

Shu'arâ, fol. 263<sup>b</sup>; Makhzan-ul-Garâ'ib, fol. 548; Miftâh-ut-Tawârikh, p. 143; Majma'ul-Fusahâ, vol. i. p. 340, etc. See also Hâj Khal., vol. iv., p. 426, and Rieu, p. 447.

Written in a clear Nasta'liq, within gold and coloured borders, with an ordinary small frontispiece.

Not dated, apparently 16th century.

### No. 151.

fol. 201; lines 15; size  $8\frac{3}{4} \times 5\frac{1}{2}$ ;  $6 \times 3\frac{1}{2}$ .

دیوان حافظ

### DÎWÂN-I-HÂFIZ.

The lyrical poems of the celebrated Hâfiz of Shirâz.

This extremely rare MS. is no doubt one of the most valuable possessions of this library. It bears numerous marginal notes in the handwriting of the emperors Humâyûn and Jahângîr, who, after consulting the odes (according to a popular belief of the Muhammadans, they reveal the hidden secrets of fate like an oracle), have made notes on the margin which explain in most instances the particular reasons for consulting the odes and the results that followed after consulting them. There is an autographic note on a fly-leaf at the end by Sultân Husayn Bâyaqrâ.

It seems proper to mention here that in pursuance of an old and popular belief, the Muhammadans occasionally take omens from passages of the Holy Qurân, the Şûfic Maşnawî of Jalâl-ud-Din Rûmî and the mystic poems of Hâfiz. In ancient times the Romans and the Arabs used to take omens from the flights and cries of birds and from many other incidents; but such auguries were discouraged among the Arabs by the introduction of Islâm. In the middle ages of Christendom the Iliad and the Odyssey of Homer continued to be regarded with high veneration. Verses from the poems were selected at random and men's destinies were foretold. This belief developed to such an extent that the physicians of the time freely recommended, as a remedy for ague, the placing under the patient's head every night of a copy of the fourth book of the Iliad.

Notwithstanding the difference of opinions among the Muhammadan jurists as to the legality of taking omens from a book or an incident, the *diwân* of *Hâfiz* has gained the widest popularity as a book to be consulted by those who seek to look into the future, and as such has been the subject of numerous compositions. *Hâj. Khal.*, vol. iii., p. 272, says that *Muhammad bin Shaykh Muhammad al-Harawî* wrote a treatise on the omens taken from the *diwân* of *Hâfiz*, mentioning the occasions on which the odes were consulted and the results that followed. The same *Hâj. Khal.* further states that *Kafawî Maulâ Husayn*, who died after A.H. 980 = A.D. 1572, also wrote a treatise in Turkish on the omens of the poems of *Hâfiz*, illustrating the discussions with beautiful anecdotes.

There seem to be various ways of taking omens from the *diwân* of *Hâfiz*. The most common way is to take an omen from the verse which first meets the eyes of the person consulting the *diwân*. In some cases the entire *Ġazal* to which that particular verse belongs, serves the purpose of an omen. Some people take the omen from the *maṭla'* or the first verse of a *Ġazal* opened at random; while others count forward from the *maṭla'* and take the omen from the seventh verse. *Mehdi 'Alî Khân*, the author of the *Tārīkh-i Nâdirî*, fol. 66<sup>a</sup>, under the year A.H. 1142 = A.D. 1729, while narrating the story of *Nâdir Shâh's* taking an omen from the poems of *Hâfiz*, quotes the following two verses of the poet which met *Nâdir's* eyes on opening the *diwân* :—

اگر چه باده فرح بخش و باد گل بیز است  
 بیا که نوبت بغداد و وقت تبریز است  
 عراق و فارس گرفتی بشعر خوش حافظ  
 بیا که نوبت بغداد و وقت تبریز است

It will be seen that the second verse, according to which *Nâdir* acted and conquered *Fârs* and *Bagdâd*, is the seventh verse of the *Ġazal* which begins with the first verse.

One very interesting way of taking omens from the poems of *Hâfiz* is given thus at the end of the copy, No. 155.

ترکیب فالنامه حضرت خواجه حافظ — نیت در دل داشته  
 فائده بنام حضرت خواجه حافظ و شاخ نبات خوانده بعمل  
 آرد فال نیک یا بد معلوم خواهد شد — در خانه از خانها انگشت  
 نهد و آن خانه را گذاشته شمار نماید نهم خانه را حرف نویسد

باینطور تمام نقش هرگاه تمام شود از سر نقش همان طور حروف  
 نهم نویسد مگر بالا اینصورت را تا که انگشت نهاده بود همه ها  
 جمع کند مصرع سر غزل بر می آید

م	م	ك	ط	ر	ك	ي	ب	خ	ا	ر	ر	ا	و	ف
ا	ر	ي	ا	ح	ا	ل	ي	ت	ر	ن	ز	ز	ب	ز
ع	ب	م	ب	ي	ت	م	ا	ي	ا	ن	غ	ا	ا	ا
و	ط	ن	ك	م	م	ن	ي	ا	د	ا	م	ر	ا	ت
ن	د	ز	ه	ي	ن	م	ي	د	و	ا	د	ا	ر	ز
د	و	د	ك	ز	ز	ي	ف	ل	د	و	ا	ل	ت	م
م	ر	غ	ك	ج	ر	خ	م	ي	د	خ	ر	ن	و	م
ن	ن	خ	ر	پ	ب	د	د	ك	و	ا	ا	ي	ي	ت
د	خ	ف	ا	ي	ن	ن	و	ب	ا	و	ت	ن	ل	ه
ش	ف	س	م	د	ا	ك	ب	ك	ه	ر	و	ن	م	غ
س	ت	ش	ر	خ	ي	ش	ا	م	پ	ك	ا	ب	ن	خ
ا	ز	ت	ر	ا	د	خ	د	ا	و	ي	س	د	م	ي
ت	ه	ن	ر	ا	ر	ي	م	ط	خ	پ	ه	م	د	ا
ب	ه	ل	و	ي	ر	ب	پ	ا	م	ن	ب	ي	ا	و
ك	ب	ي	ن	و	ي	ش	م	م	ف	ر	د	ش	ز	م

A person places his finger on one of the letters. He begins counting from the next letter and counts nine. The ninth letter will be one of the letters of a word in a hemistich. He counts nine again, and takes the ninth letter, and so on until he reaches the letter upon which he first placed his finger. He will then have all the letters of all the words of the first hemistich of a *maṭla'* and in their proper order; and all he will have to do will be to decide which is the first word of the hemistich, because the first-found letter will not necessarily have been the first of the first word, but it may have been a letter in the middle of one of the

words. The hemistich thus obtained, when added to the second part, which can easily be found in the *diwân*, will serve the purpose of an omen. For instance, if the finger is placed on the 157th letter, that is ش; leaving it out and counting from the next, every ninth letter is taken. These letters will stand thus:—

اورم ب ک ف | ط ا ل ع ا ک ر م د د ک ن د د ا م ن ش

That is to say,

اورم بکف | طالع اگر مدد کند دامنش

Now if a little discretion is used it will be found that these letters, beginning from the printed line, form the following *maṭlaʿ* of Ḥāfiẓ:—

طالع اگر مدد کند دامنش آورم بکف

and the second part,

گر بکشم زهی طرب ور بکشد زهی شرف

can be found in the *diwân*.

The name of Ḥāfiẓ is familiarly known to all Persian students as "*Lisân-ul-Ġayb*," or "The Voice of Mystery." In connection with this title, the author of the *Natâ'ij-ul-Afkâr* (a very modern work) relates the following interesting story. That on the death of Ḥāfiẓ, people, on account of his apparent sinfulness, objected to approach his bier. It was then decided that scattered verses from his odes, written on separate slips of paper, should be placed in a vessel and one drawn out by an unlettered child, and the dispute be decided by the sense of the verse. This was done, and the slip containing the following verse was drawn:—

قدم دریغ مدار از جنازه حافظ

که گرچه غرق گناهست میزود به بهشت

All accepted the omen of this verse and offered prayers for him. So, the author of the above-named work says, from that very day Ḥāfiẓ became known as "*Lisân-ul-Ġayb*." But this story seems to be quite unfounded; as Muḥammad Gulandâm, who was a friend and contemporary of Ḥāfiẓ, and who collected and prefaced the poet's *diwân* after his death, does not designate the poet by any such title as "*Lisân-ul-Ġayb*"; nor does he make even the slightest reference to this title. It seems almost certain that during his lifetime and for some years after his death Ḥāfiẓ was not called "*Lisân-ul-Ġayb*" or "*Tarjamân-ul-*



Asrār." In the MS. copy of *مجل فصيحي* (No. D. 278 in the Asiatic Society of Bengal), in which the historical accounts from the beginning of the world down to the author's time (the last date mentioned is A.H. 845 = A.D. 1441) are arranged in chronological order, the author, who calls himself in the preface *احمد بن محمد يحيى معروف به فصيح* under the year A.H. 792 = A.D. 1389, designates *Hāfiz* as *مولانا اعظم افتخار الافاضل شمس الملة و الدين محمد العافظ خوافي* and does not mention the poet's name with either of the above titles. Even 'Abd-ur-Razzāq of Samarqand, (d. A.H. 887 = A.D. 1482), in his *Maṭla'-us-Sa'dayn* (composed in A.H. 875 = A.D. 1470) does not designate the poet with any such titles. But the celebrated Jāmī, in his *Nafahāt-ul-Uns* (composed in A.H. 875 = A.D. 1470) distinctly designates *Hāfiz* as *لسان الغيب و ترجمان الاسرار*; while in his *Bahāristān* (composed A.H. 892 = A.D. 1486) the same Jāmī tells us that, as the verses of *Hāfiz* flowed spontaneously without exertion as if they had come from the other world, he is called "*Lisān-ul-Ġayb*"\*; but this explanation of Jāmī is very reasonably disputed in the *Khazāna-i-Amirah* by Āzād of Bilgrām, who conceives that a better reason for the term "*Lisān-ul-Ġayb*" might be adduced from the fact that the poet's odes, when consulted, reveal the hidden secrets of fate like an oracle; and the learned biographer quotes the following verse of a well-known poet in support of his view:—

مردان خاك هم خبر از آسمان دهند  
فال كلام حافظ شيراز كن لحاظ

Mirzā Mehdi Khān relates that Nādir Shāh, after expelling the Afghāns from Irāq and Fārs, went to visit the tomb of *Hāfiz*. At this time Shāh Tahmāsp wished to send Nādir to Ādarbaijān, while the people of Khurāsān wished him to return to their own country. In this dilemma Nādir consulted the diwān of *Hāfiz*, and the following verse met his eye at once—

عراق و فارس گرفتي بشعر خوش حافظ  
بيا كه نوبت بغداد و وقت تبريز است

\* Dr. Steingass, in his Persian-English Dictionary, while explaining the term *لسان الغيب*, says that this title was given to *Hāfiz* by Sa'di. In this the learned doctor commits a grave chronological error. *Hāfiz* was not born until many years after the death of Sa'di, which took place in A.H. 691 = A.D. 1291.

Nādir followed the orders of the oracle and succeeded in taking possession of Bagdād and Tabriz.

I have already cited sufficient evidence to prove the general faith in the *diwān* of Hāfiz as a work to be consulted as an oracle, and have shown that kings, nobles, and even scholars took omens from the odes in moments of suspense and dilemma. In his memoirs, p. 188 (Sayyid Aḥmad's edition), Jahāngir himself says that on several occasions he consulted the odes of Hāfiz, and that the results which followed were exactly according to the sense of the verse. I quote here the emperor's own words:—

در بسیاری از مطالب بدیوان خواجه رجوع نموده ام و بحسب  
اتفاق آنچه بر آمده نتیجه مطابق همان بخشیده و کم امس که  
تخلف نموده

Moreover, this precious copy of the *diwān*, which bears marginal notes in the handwriting of the emperors Humāyūn and Jahāngir, indicating in most instances the reasons for and the results of consulting the odes, is a strong evidence in support of the faith in the oracles of Hāfiz's odes.

Unfortunately portions of some of these valuable marginal notes have been cut through by the foolish binder. I have, however, made attempts to replace the original words. I have also made an attempt to corroborate the statements of these notes from historical accounts obtained from original sources, such as: (1) The Akbar Nāmah of Abul Faḍl; (2) The Muntakhab-ut-Tawārikh of Badāʾunī; (3) Tuzuk-i-Jahāngirī, or the memoirs of Jahāngir, completed in A.H. 1033 = A.D. 1623; (4) The Tārīkh-i-Salīm Shāhī, or the apocryphal memoirs of Jahāngir; (5) The Iqbāl Nāma-i-Jahāngirī, composed in A.H. 1037 = A.D. 1627, by Mustaid Khān; (6) The Maāsir-i-Jahāngirī, composed in A.H. 1040 = A.D. 1630, by Kāmgār Ḥusaynī; (7) The Tārīkh-i-Humāyūnī, composed in A.H. 995 = A.D. 1586, by Jauhar, and other works of less importance.

These marginal notes are as follows:—

Note I. on fol. 24<sup>b</sup>.

This note in its original form reads thus:—

.... ای نور چشمی شاه .... شادیم امید که از تفرقه امان آید

This can be correctly read as follows:—

برای نور چشمی شاه خرم کشادیم امید که از تفرقه امان آید

This note bears no date, and no satisfactory reason for taking the omen is mentioned in the note. But the title شاه and the words امید که از تفرقه امان آید ("I hope that the separation will come to an end") enable us to ascertain the time when this omen was taken.

In the eighth year of Jahāngīr's reign (A.H. 1022 = A.D. 1613), when Khurram was sent against the Rānā, the prince is designated by the author of the *Iqbāl Nāmah*, p. 72, as Sultān Khurram سلطان خرم را . . . . . بدان صوب دستوری فرمودند

In the eleventh year of Jahāngīr's reign we are told that on the last Friday of Shawwāl, A.H. 1025 = A.D. 1616, the emperor gave Sultān Khurram the title of Shāh Khurram شاه خرم, and ordered him to march for the conquest of the Deccan. The author of the *Iqbāl Nāmah*, p. 90, in connection with this title says that from the time of Timūr till that time no prince had ever received such a title.

ناگزیر شاهزاده جوان بهشت جهانکشی سلطان خرم را که مجددا فتح رانا نموده بودند . . . . . بفتح دکن نامزد فرمودند [و] بخطاب والا شاهي که از زمان صاحبقران گيتي ستان تا حال به هيچ شاهزاده تجويز نشده لطف فرمودند و به شاه خرم ممتاز ساختند

See also *Tuzuk*, p. 167; *Maâşir-i-Jahāngīrī*, fol. 92<sup>a</sup>.

Again, in the twelfth year of Jahāngīr's reign we are told that after the conquest of the Deccan, Khurram came from Burhānpūr and paid his respects to Jahāngīr at Mandū on Saturday, the 11th of Shawwāl, A.H. 1026 = A.D. 1617, and that as a reward for this conquest the prince received the title of Shāh Jahān شاه جهان. The author of the *Iqbāl Nāmah*, p. 104, thus refers to this:—

پیش ازین بجلدوي فتح رانا بیست هزاري ذات و ده هزار سوار بنواب قدمي القاب شاهزاده بلند اقبال مرحمت شده بود چون به تسخیر دکن رایست عزیمت بر افراشتند خطاب شاهي ضمیمه سائر مراحم گشت اکنون بجلدوي این خدمت شایسته منصب مي هزاري ذات و بیست هزار سوار و خطاب شاهجهاني عنایت شد

See also *Tuzuk*, p. 195; *Maâşir-i-Jahāngīrī*, fol. 100<sup>b</sup>.



The date on which the omen was taken may be held to fall within the period when Khurram held the title of Shāh and before he became known as Shāh Jahān, that is, between the end of Shawwal 1025, and the 11th of Shawwal 1026, and this is the period in which a long separation took place between Jahāngir and Khurram. That Jahāngir keenly felt the pain of this separation, the extent of which is particularized by the emperor himself as covering a period of fifteen months and eleven days, can be ascertained from the following words which give expression to the emperor's intense joy in receiving Khurram on his return:—

و بتاريخ روز مبارك شنبه هشتم مهر ماه الهي سنه دوازده  
جلوس موافق يازدهم شهر شوال سنه هزار و بست و شش هجري  
بعد از گذشتن سه پير و يك گهري در قلعه ماندو بمباركي و  
فرخي سعادت ملازمت دريافت مدت مفارقت پانزده ماه  
ويازده روز كشيد بعد از تقديم ادا ب كورنش و زمين بوس بالاي  
جبروكه طلبيدم و از غايت محبت و شوق بي اختيار از جاي  
خود برخاسته در آغوش عاطفت گرفتم چندانكه او در ادا ب  
و فروتني مبالغه نمود من در عنايت و شفقت افزودم و نزديك  
حكم نشستن فرمودم الخ

Our conclusion is that it was during this separation that Jahāngir consulted the diwān, and that he was consoled by the sense of the following verse:—

چشم بد دور كز آن تفرقه خوش باز آورد  
طالع نامور و دولت مادر زادت

It is the fifth verse of the ode beginning with the line:—

ساقيا آمدن عيد مبارك باد  
وان مواعيد كه كردي مرواد از يادت

The ode here consists of seven verses. (Brock, No. 75.)

Note II., fol. 38<sup>a</sup>.

اين غزل خاصه اين بيت ثفال همايون شد چند بار

"This ode, and particularly this verse, has several times proved to be a good omen."

The ode referred to in the note consists of nine verses, and begins thus:—

بیا که رایب منصور بادشاه رسید  
نوید فتح و بشارت بمهر و ماه رسید

Brock, No. 277.

The particular line from which the omen is taken is the fourth verse of the above *Gāzal*:—

عزیز مصر برغم برادران غیور  
ز قعر چاه برآمد باوج ماه رسید

This undated note does not mention the reason why the omen was taken, nor does it enable us to ascertain its author.

The handwriting of this note very closely resembles that of the note No. III. (on fol. 67<sup>b</sup>), which is unmistakably that of the emperor Humāyūn. Moreover, as it is said that the verse proved a good omen, and as the verse is an allusion to Joseph's success, in spite of the hostility of his brothers, we have good reason to believe that the author of this note is no other than Humāyūn. It was owing to the hostile actions of his brothers, Mirzā Kamrān, Mirzā 'Askarī and Mirzā Hindāl, that this emperor, after having been defeated by Shīr Shāh in A.H. 947 = A.D. 1443, had to leave India and take shelter in Persia under Shāh Tahmāsp. On his return from Persia Humāyūn had severe struggles with his brothers, whom he completely subjugated and regained the throne of India in A.H. 962 = A.D. 1554. It was most probably during these struggles that the emperor took this omen.

Note III., fol. 67<sup>b</sup>.

This note distinctly reads thus:—

از فال مصحف که ربك برآمد از دیوان حافظ این شاه بیت  
آمد و چندین بار ایام مناسب آمده که اگر شرح آنها شود کتابی  
شود انشا الله تعالی چون فتح ولایات مشرقی و مبارزان آن دیار  
بامر کردکار شود نذر خوبی بهواجه لسان الغیب فرستاده شود و

جمع ان ثقات نیز رقم کرده شود بمنه و توفیقه شب دو شب  
هجد هم ذي حجه ۹۶۲ در شهر دینپناه تحریر یافت و السلام

This note, dated A.H. 962 (A.D. 1554), is written in a bold, steady Naskh, and is quite different from the handwriting of Jahāngir, which is only a crude and unsteady Nasta'liq.

Humāyūn's historians unanimously testify to his firm belief in omens. These he drew from passages of the Qurān, the poems of Ḥāfiẓ, and from various incidents. In the above note the emperor himself says that on many an occasion he took omens from the poems of Ḥāfiẓ, and that on this particular occasion he also consulted passages of the Qurān. We are told that when this emperor, after blinding Kāmran in A.H. 960 = A.D. 1552, intended to march against Kashmīr, he took an omen from the Qurān, and the سورة يوسف (12th Sūrah) met his eye, and that, having been convinced by Khwajah Husayn Marwī and others, that this was a bad omen, the emperor gave up the idea of invading Kashmīr at that time. See *Ṭabaqāt-i-Akbarī*; *Akbar Nāmāh*, vol. i., p. 329; *Iqbāl Nāmāh*, vol. i., fol. 137<sup>b</sup>. Again, we are told that on the day (middle of *Dulhijjah*, A.H. 961 = A.D. 1553) when the emperor was setting out for the conquest of Hindūstān, he consulted the *diwān* of Ḥāfiẓ as an oracle, and the following verse encouraged him to undertake the enterprise:—

دولت از مرغ همایون طلب و سایه او  
زآنکه با زاغ وزغن شهر دولت نبود

Some copies read *همت* instead of *دولت* in the second hemistich. The author of the *Iqbāl Nāmāh*, vol. i., fol. 143<sup>b</sup>, refers to this:—

و همان روز بدیوان لسان الغیب تفاول جستہ باین بشارت  
فتح و فیروزی یافتند—دولت از مرغ الخ

See also *Akbar Nāmāh*, vol. i., p. 340.

The verse quoted above is the fourth verse of the ode, which begins thus on fol. 47<sup>a</sup> of this copy:—

خستگانرا چو طلب باشد و قوت نبود  
گر تو بیداد کنی شرط مروت نبود

Now the بیت شاه from which the omen is taken, and to which reference is made in the note, is the following:—

نظر بر قرعه توفیق و یمین دولت شاهست  
 بده کام دل حافظ که فال بختیاران زد

It is the eighth verse of the ode beginning with the line:—

مهر چون خسرو خاور علم بر کوهساران زد  
 بدست مرحمت یارم در امیدواران زد

(Brock, No. 276.)

The date of taking this omen, *e.g.* A.H. 962 (A.D. 1554), at once recalls the fact that it was during this memorable year that Humāyūn had to make desperate attacks to regain the throne of India.

The historians of Humāyūn's reign, as I have mentioned above, very often give references to the omens which the emperor took on several occasions, but none of them say anything about this particular omen which Humāyūn took from the بیت شاه quoted above. The note was written in *Dulhijjah* 962 at Dehli (شهر دینپناه). It would be of interest to explain the position of Humāyūn at that time.

In the middle of *Dulhijjah*, A.H. 961 = A.D. 1553, the preceding year, Humāyūn had set out from Kābul for the conquest of Hindūstān. Towards the end of Muharram, A.H. 962, he came to Bikrām and thence passed to Nīlāb. On the 2nd of Rabi' II. he reached Lāhūr. He arrived at Sirhind on the 7th of Rajab, and, after defeating Sikandar Shāh on the 2nd of Shā'bān, reached Dehli in triumph in the beginning of Ramadān. As the note is dated 18th *Dulhijjah*, it is evident that he wrote this note three and half months after his arrival at Dehli.

Even after the conquest of Dehli, Humāyūn had to suppress several rebellions. 'Ādili held Bihār, Jaunpūr and great part of the country east of the Ganges. Sultān Muhammad Khān Sūr, the then governor of Bengal, who marched against 'Ādili and spread his detachments over Jaunpūr (a province of the ممالك شرقی), was defeated by 'Ādili with the assistance of his general Himū and was heard of no more. Such was the state of affairs in the ممالك شرقی when Humāyūn regained the throne of India in A.H. 962. So we may conclude that Humāyūn at this time was planning to settle affairs in Bengal, and that for this reason he consulted the diwān.

Note IV., fol. 67<sup>b</sup>.

This note in its present form runs thus:—

..... حمير بر سر رانا رفته بودم در شکار ... ند الماس  
برآمده از صرمى امداد ... بكون اين را خوب ند انسه يقال ...  
دنوان خواجه نمودم اين عزل برآمد و روز ديگر تعويد ندا شد  
حرره نور الدين جهانگر اين اكبر پادشاه غازي في ماه محرم  
۱۰۲۳  
سنه

It can be read thus:—

در اجمير بر سر رانا رفته بودم—در شكار تعويد الماس  
تراشیده از سر من افتاد شگون اين را خوب ندانسته تفاول  
بدیوان خواجه نمودم اين عزل برآمد و روز ديگر تعويد پيدا شد  
حرره نور الدين جهانگر اين اكبر پادشاه غازي في ماه محرم  
۱۰۲۳  
سنه

In this note Jahāngir says that during a shooting excursion he lost the brilliant diamond amulet, and that for this reason he consulted the *diwān* of Hāfiz.

Jahāngir was at the time at Ajmīr in order to have a closer control over the operations against the Rānā. He started from Dehli on the 2nd of *Shābān*, A.H. 1022 = A.D. 1613, the eighth year of his reign, and entered Ajmīr on the 5th of *Shawwāl*. Even after the submission of the Rānā in Bahman, A.H. 1023 = A.D. 1614, Jahāngir was staying at Ajmīr. While there the emperor spent most of his time in shooting; and minute details of his shooting excursions are given in the histories and particularly in the *Tuzuk*.

In one place (*Tuzuk*, p. 125) Jahāngir says:—

غره اسفندار مز مطابق دهم محرم ۱۰۲۳ به شكار نيله گاو از  
اجمير بر امدم روز نهم معاودت نمودم و پيشه حافظ جمال كه در  
دو كروهي شهر واقع است منزل نمودم و شب جمعه را در  
انجا گذرانیده اخر روز به شهر داخل شدم درين بست روز ده  
نيله شكار شد

Again in the Tuzuk, page 135, he says:—

میوم اسفندار مز (محرم <sup>سنه</sup> ۱۰۲۳) باجمیر از شکار معاودت  
واقع شد هفتدهم بهمن تا غایت تاریخ مذکور که ایام شکار  
بود يك ماده شیر با سه بچه و میزده نیله گاو شکار شد

But on none of these occasions does the emperor or his historians give any reference to his losing the diamond amulet. If he wrote this note (which he evidently did at a time when he was no longer staying at Ajmīr, as the words *رفته بودم* in the note would suggest) shortly after taking the omen, it may be held that he lost the diamond amulet during the shooting excursion to which he alludes in the Tuzuk, p. 135, quoted above.

The ode from which the emperor took the omen consists of ten verses, and begins thus:—

ستاره بدرخشید و ماه مجلس شد  
دل رمیده ما را رفیق و مونس شد  
(Brock, No. 241.)

On the margin, towards the left of this ode, is the following note:—

قال که بجهت الماس کشوده بودم

Note V., fol. 73<sup>a</sup>.

Reads thus:—

فرزند خرم را بر سر رانا تعیین . . . . خود در اجمیر نزول  
اجلال داشتیم . . . . کار برو تنگ شد اختیار . . . ندکی . . .  
هنوز سر دندن او برپسیده بود . . . . به لسان الغیب حافظ  
نمودم . . . . غزل بر آمد و بعد از د . . . روز خبر رسید  
که رانا خرم . . . . ملازمت کرد در محرم <sup>سنه</sup> ۱۰۲۳ حرره نور الدین  
حبا . . .

Should be read thus:—

فرزند خرم را بر سر رانا تعیین نموده خود در اجمیر نزول  
اجلال داشتیم چون کار برو تنگ شد اختیار بندگی نمود هنوز  
R 2

خبر دیدن او نرسیده بود که تفاول به لسان الغیب حافظ نمودم  
این غزل بر آمد و بعد از دو روز خبر رسید که رانا خرم را  
ملزمت کرد در محرم ۱۰۲۳ حرره نورالدین جهانگیر

The reference of this note is to that memorable occasion of the subjugation of Rânâ Amarsingh. Prior to this time the Rânâs of Udaypûr had never been subdued by the kings of Dehli, and although Akbar had an army constantly employed against the Rânâ, he could not gain any considerable advantage. In A.H. 1022 = A.D. 1613 Jahângir sent Khurram against the Rânâ. After arriving at Udaypûr, the capital of the Rânâ, in 1023 (A.D. 1614), Khurram sent troops to all parts of the country and so completely hemmed the Rânâ in the mountains that all supplies were cut off. In the meantime a malignant disease played havoc among the Rânâ's soldiers and they began to desert him. Thus reduced to extremities, and afraid of becoming a prisoner in the hands of the Mughals, the Rânâ sent two of his principal servants to the prince to intimate that he was willing to make submission provided that he was assured of honourable terms. So Khurram sent Mullâ Shukr Ullâh (who shortly after was honoured with the title of Afzâl Khân) and Sundar Dâs (afterwards Rây Râyân), to the Rânâ with honourable promises. When Khurram heard the news of the Rânâ's arrival he sent several of his nobles to receive the chief. On Sunday the 26th of Bahman, A.H. 1023, the Rânâ with his sons and attendants paid homage to Khurram at Gogunda. In his Tuzuk, p. 134, Jahângir says that at the end of the above month, while he was engaged in shooting outside Ajmîr, he received the news of the Rânâ's submission to Khurram.

اواخر این ماه که در بیرونهای اجمیر بشکار مشغول بودم  
محمد بیگ ملزم فرزند بلند اقبال سلطان خرم رسید و  
عرضداشت آن فرزند گذرانیده معروض داشت که رانا با  
پسران شاهزاده را ملزمت نمود

Now, as in the note Jahângir says that two days after taking the omen he received the news of the Rânâ's submission, it necessarily follows that he consulted the diwân between the 26th and the last day of the month of Bahman, A.H. 1023 (A.D. 1614).

Jahângir made this note at a later period, as would appear from the date Muharram, A.H. 1024 (A.D. 1615).



The *Gāzal* from which the omen is taken consists of eight verses, and begins thus:—

کنونکه در چمن آمد گل از عدم بوجود  
بنفشه در قدم او نهاد سر بسجود  
بنوش جام صبوحی بناله دلف و چنگ  
بیوس غبغب ساقی بنغمه نی و عود

(Brook, No. 121.)

Note VI., fol. 81<sup>b</sup>.

Portions of this note have been hopelessly cut through by the binder. The characteristic crudeness of Jahāngir's handwriting makes any note of his difficult to read. This note is more difficult to decipher than most; and the crooked position of the lines, and the shakiness of the letters suggest that the note must have been written when the emperor was under the influence of wine. In his *Tuzuk*, p. 151, the emperor himself admits the bad results of his excess in drinking, and says that while intoxicated his hand trembled so much that he could not hold the wine-cup to his lips but was helped by another.

... کار بجائی کشید که در خمارها از بسیاری رخشه و لرزیدن  
دمت پیاله خود نمی توانستم خورد بلکه دیگران میخوراندند

The note in its existing form runs thus:—

.... ب کس خان عالم که حافظ .... نام دامت کشاده  
بودم .... ن عالم را بس دارای .... ن به ایلعی کری  
فرماده بودم

I have deciphered the note thus:—

بجهت کس خان عالم که حافظ حسن نام داشت کشاده بودیم  
خان عالم را پیش دارای ایران بایلیگری فرماده بودیم

The words *کس خان عالم* evidently mean "the man or the servant of *Khān 'Ālam*"; for in a MS. copy of this library called *Jahāngir Nāmāh*, fol. 28<sup>b</sup>, we read:—

بعد از پنج ماه پدر من کس پیش او فرمستاد الخ



I had much difficulty in ascertaining the name حسین cut off after the word حافظ. In the histories of the emperor's reign there is very seldom to be found a name with the title of حافظ. Once in the Tuzuk, p. 274, we meet the name of one Hāfiz Hasan, who, we are distinctly told, was the servant of Khān 'Ālam. We read that on the 20th of the month of Tir, A.H. 1028 = A.D. 1618, this Hāfiz Hasan came with a letter from Shāh 'Abbās to Jahāngir, and presented him on behalf of Khān 'Ālam with a very valuable sword which he had received from Shāh 'Abbās.

درین تاریخ حافظ حسن ملازم خانعالم با مکتوب مرغوب  
گرامی برادرش شاه عباس و عرضداشت آن رکن السلطنت  
بدرگاه پیوست و خنجر قبضه دندان ماهی جوهر دار سیاه ابلق  
که برادرش بخانعالم لطف نموده بودند چون نفاس تمام داشت  
بدرگاه فرستاده بود از نظر گذشت

Mirzā Barkhurdār, known as Khān 'Ālam, was the son of 'Abdur Rahmān Dāldi. His ancestors held influential offices in the courts of the Timurides. In the 44th year of Akbar's reign the Mirzā was put in prison for some offence. He afterwards became a favourite courtier of Jahāngir, and in the fourth year of his reign was honoured with the title of Khān 'Ālam. In the eighth year of Jahāngir's reign he was sent as an ambassador to Shāh 'Abbās with Yādgār 'Alī, who had come to Jahāngir as the ambassador of the Shāh. See Tuzuk, p. 121; Maāsir-i-Jahāngirī; Iqbal Nāmah, etc. In A.H. 1027 = A.D. 1617, Khān 'Ālam reached Qazwin with great pomp, and after interviewing the Shāh, made innumerable valuable presents. The Shāh became so much attached to Khān 'Ālam that he could hardly pass a minute without his company. In the fourteenth year of Jahāngir's reign, A.H. 1029 = A.D. 1619, Khān 'Ālam returned from Persia and paid his respects to Jahāngir. He also held high offices under Shāh Jahan, and in A.H. 1041 = A.D. 1631 this emperor, in consideration of Khān 'Ālam's old age, granted him a handsome pension. Khān 'Ālam passed his last days at Āgrah.

In the note Jahāngir only tells us that he took this omen for the servant of Khān 'Ālam (Hāfiz Hasan); but this does not help us very much to decide what the emperor wished to learn.

In the Tuzuk, pp. 273-74, we are told that shortly before Hāfiz Hasan's arrival (20th Tir, A.H. 1028), one Sayyid Hasan, the ambassador of the King of Persia, came to the court of Jahāngir, namely, on the

13th of the month of Tîr. Jahângîr must have heard from Sayyid Ḥasan the news of Ḥâfiẓ Ḥasan's intended visit to India from the Persian court; and feeling keenly the long separation of Khân 'Âlam, whom he loved so much and called Bhâ'î (brother), and wishing the speedy arrival of Khân 'Âlam's servant (Ḥâfiẓ Ḥasan) he consulted the diwân. A detailed account of Khân 'Âlam's life will be found in the *Maâşir-ul-Umarâ*, Lib. copy, vol. i., pp. 256-57. See also *Iqbal Nâmah*; *Maâşir-i-Jahângîrî*, and other histories of Jahângîr's reign. His name frequently occurs in the *Tuzuk*, pp. 121, 237, 274, 278, 280, 284, 315, 320, 332, etc., etc.

The verse from which the omen is taken is:—

حافظ از بهر تو آمد صوبی اقلیم وجود  
قدمی نه بود اعش که روان خواهد شد

The ode consists of nine verses, and begins thus:—

نفس باد صبا مشک فشان خواهد شد  
عالم پیر دگر باره جوان خواهد شد

(Brock, No. 213.)

Note VII., fol. 111<sup>a</sup>.

Runs thus:—

بجهت خلاصی فتح الله پسر حکیم ابو الفتح برآمد گناه او را  
۳۱۰۱۸  
نصید نم

Read thus:—

بجهت خلاصی فتح الله پسر حکیم ابو الفتح برآمد گناه او را  
۳۱۰۱۸  
نصید یم

Hakim Fath Ullah was the son of the celebrated Hakim Masih-ud-Din Abul Fath, son of Maulânâ Abd-ur-Razzâq of Gilân. Abul Fath, with his two brothers حکیم نور الدین and حکیم هبام, entered the services of Akbar in the 20th year of his reign. Fath Ullah was an accomplice of Khusrû and adopted a hostile attitude towards Jahângîr. Qasim 'Ali, who was at first in the services of Akbar and was subsequently honoured

with the title of *Diyanat Khân* by Jahāngir, had some ill feelings against Fath Ullah, and reported to Jahāngir that Fath Ullah had told him one day that it would be well if the emperor made *Khusrû* the governor of the Punjab. Fath Ullah denied the charge on oath; but only ten or fifteen days after he was arrested as a traitor. It so happened that Jahāngir, in the second year of his reign, was staying at *Surkhâb* on his return from Kabul to *Lâhûr*. There he heard that about five hundred men under Fath Ullah, *Nûr-ud-Dîn* (son of *Giyâs-ud-Dîn*), *Sharif* (son of *I'timâd-ud-Daulah*), and several others, were aiming at the emperor's life and trying to release *Khusrû* from prison and set him up as king. The ringleaders were arrested and brought before Jahāngir. *Nûr-ud-Dîn*, *Sharif*, and others were killed by the imperial order. As regards Fath Ullah, we are told in the *Tuzuk*, p. 58, that he was chained and delivered by the emperor to reliable servants و فتح الله

را مفید و محبوب به معتمدان سپرده  
But all other historians, e.g., the authors of the *Iqbâl Nâma-i-Jahāngirî*, pp. 27-30; *Maâsir-i-Jahāngirî*, fol. 21<sup>a</sup>; *Maâsir-ul-Umarâ*, fol. 96<sup>b</sup>, etc., say that Fath Ullah was publicly exposed by being seated on an ass with his face turned towards the tail. We read in the *Iqbâl Nâmah* :—

و در باب حکیم فتح الله حکم شد که تشهیر کرده بر خر و ازگون  
سوار سازند و منزل بمنزل باین رسوائی آورده باشند

Mr. Blochmann, in his translation of the *Â'in-i-Akbarî*, vol. i., p. 425, on the authority of the *Tuzuk*, p. 58, tells us that Fath Ullah was killed by Jahāngir's order as an accomplice of *Khusrû*. But nothing in the *Tuzuk*, nor in any other history, supports the view that *Hakim Fath Ullah* was killed by the imperial order. The phrase سوگند دروغ کار in the *Tuzuk*, as well as in other histories, does not, as Mr. Blochmann thinks, allude to Fath Ullah's death. It only means that his false oath (against the report of *Diyanat Khân*) did not long deceive, but proved him a traitor. Moreover, in the note Jahāngir says, "This ode came out for releasing Fath Ullah: I pardoned his faults." As the note is dated A.H. 1018 = A.D. 1609 (fourth year of Jahāngir's reign) we may conclude that the emperor took the omen in that year and pardoned Fath Ullah's fault and released him from imprisonment.

The ode from which Jahāngir took the omen consists of nine verses, and the following two opening verses served the emperor's purpose :—

آنکه پامال جفا کرد چو خاک راهم  
خاک میبوسم و عذر قدمش میخواهم

من نه آنم که بچور از تو برنجم حاشا  
چاکر معتقد و بندۀ دولت خواهم  
(Brook, No. 419.)

Note VIII., fol. 115<sup>a</sup>.

Runs thus:—

وقتي که از الهاباس بقصد . . . . . حضرت والد برزگوار خو  
اکره بودم در اثنای را . . . . . رسید که تفأل بدیوان جا . . . .  
باید نمود این غزل برآمد و هم سعادت خدمت و رضا جویی و  
حاضر نو . . . در واقعه ناگزیر دست د . . . و هم دولت مورو . . .  
روزي گشت که بعینه مضمون ا . . . غزل بود در جمید الثاني  
کشوده شد راقمه نور الدین ه . . . این اکبر بادشاه غاز . . .

Read thus:—

و قتي که از الهاباس بقصد ملازمت حضرت والد برزگوار  
خواهشمند آگره بودم در اثنای راه بخاطر رسید که تفأل بدیوان  
حافظ باید نمود این غزل برآمد و هم سعادت خدمت و رضا  
جوئی و حاضر بودن در واقعه ناگزیر دست داد و هم دولت  
موروثی روزي گشت که بعینه مضمون این غزل بود در جمید  
الثاني کشوده شد راقمه نور الدین جهانگیر این اکبر بادشاه غازي

Towards the end of Akbar's life, he received continuous reports of Jahāngir's excessive drinking, which displeased the emperor's mind to a high degree. In A.H. 1012 = A.D. 1603, Akbar left Âgrah intending to bring Jahāngir from Ilahâbâd and to keep him under his direct supervision; but it so happened that while crossing the river the boat grounded and he had to pass the whole night in that awkward position. This was considered a bad omen and the king returned to Agra. Jahāngir, on hearing that his father, having given up the idea of coming to Ilahâbâd, had returned to Âgrah, resolved to visit Âgrah with the object of paying respect to his father and of removing the bad impressions from his mind. This he did, and Akbar received him with great affection. Jahāngir remained with his father for ten days and abstained

from drinking within this period. Akbar was satisfied with Jahāngir, and gave valuable admonitions to him. In 1014 (A.D. 1605), when Akbar's illness became serious, some of the conspirators, such as Mān Singh, Khān A'zam, and others, who espoused the cause of Khusrū, closed the gate of the fort, in which Akbar was lying, against Jahāngir. The conspirators strongly pleaded Khusrū's cause before Akbar. The emperor gave them to understand that he was quite satisfied with Jahāngir who, he plainly told them, would succeed him. Thus disappointed, the conspirators gave up the idea of taking Khusrū's side, and joined Jahāngir. Akbar sent for Jahāngir, and the prince had now no difficulty in visiting his father. On the eve of his departure Akbar gave his own sword and turban to Jahāngir, and, in presence of the influential courtiers, declared Jahāngir his heir apparent.

In the note Jahāngir himself says that when he left Ilahābād to visit his father he consulted the diwān of Hāfiz on his way to Āgrah, and that he succeeded in gaining his father's favour and in securing the throne.

The ode from which Jahāngir took the omen consists of seven verses, and begins thus:—

چرا نه دريی عزم ديار خود باشم  
چرا نه خاک کف پای یار خود باشم  
غم غریبی و محنت چو بر نمی تابم  
بشهر خود روم و شهر یار خود باشم

(Brock, No. 381.)

Jahāngir's grandson, prince Dārā Shikūh, in his *Safinat-ul-Auliya*, p. 317, while noticing the life of Hāfiz, alludes to this omen taken by Jahāngir on the above-mentioned occasion, and quotes the entire *Gazal* noted above. The prince further states that he has seen the note in question in the handwriting of the emperor Jahāngir on the margin of diwān-i-Hāfiz. It is therefore clear that the diwān-i-Hāfiz, with the marginal note in Jahāngir's handwriting to which the prince refers, is no other than this valuable copy.

Note IX., fol. 121<sup>a</sup>.

The note runs thus:—

بصفت کسه مدن عثمان ا... نال بودم انی لب...  
وحد روو بعد ازان... مل آملهور رمید حرره نور الدین جهانکر  
بی اکرو نادماه

Read thus:—

بجهت كشته شدن عثمان از حافظ ثفال نمودم این بیت برآمد  
و چند روز بعد ازان خبر قتل آنمقهور رسید حرره نورالدین جهانگیر  
بن اكبر بادشاه

'Uṣmān Afḡān was a powerful chief in Bengal. Akbar repeatedly sent forces against him, but could not subdue him. In the seventh year of Jahāngir's reign (A.H. 1021 = A.D. 1612) we are told that on the death of Jahāngir Qulī Khān, Islām Khān succeeded him as the governor of Bengal. When Islām Khān was in camp in Dacca, he sent Shujā'at Khān with an army against 'Uṣmān. On the 9th Muḥarram a sanguinary battle took place between Shujā'at Khān and 'Uṣmān, in which several nobles of Jahāngir's court were killed. In the midst of the fight 'Uṣmān received a musket shot on the forehead, but notwithstanding the fatal wound he continued to fight and encourage his people for several hours. 'Uṣmān's relatives, hearing of his mortal wound, retired from the field. 'Uṣmān died of the wound at midnight. His sons, brothers, and other relatives submitted to Shujā'at Khān, and were pardoned. See Tuzuk, pp. 102-104; Iqbāl Nāma-i-Jahāngiri, pp. 60-64; Maāṣir-i-Jahāngiri, foll. 49<sup>a</sup>-52<sup>a</sup>.

The verse from which Jahāngir took the omen is:—

خورده ام تیر نظر باده بده تا سر مست  
عقد در بند کمر ترکش جوزا فگنم

The author of the Maāṣir-i-Jahāngiri, fol. 51<sup>b</sup>, says that when Jahāngir heard the rumour of 'Uṣmān's death, the emperor, in order to ascertain the truth, consulted the diwān of Ḥāfiẓ, and he also quotes the above verse, which he says met the emperor's eye on opening the diwān. This line is the second verse of the ode beginning with the following line:—

دیده دریا کنم و صبر بصرا فگنم  
و اندرین کار دل خویش بدریا فگنم

The ode consists of seven verses. (Brock, No. 396.)

In connection with this omen we find in the Tuzuk, p. 104, that both of the above verses are quoted.



Note X., fol. 178<sup>a</sup>.

Reads thus:—

روز مه شبه دولت ۱۳ محرم انتصاب برین بیت که تا جهان  
باشد به نیکی در جهانست کام باد صور(ت) یافت و السلام در  
موضع منک... (منگیر)

This note, written in minute Naskh, closely resembles the handwriting of Humāyūn. No reference for taking an omen is given in the note. The word منگیر, of which half is cut, leads us, however, to suppose that Hamāyūn wrote the note in that city when he was engaged in the conquest of Bengal in A.H. 944-945 = A.D. 1537-1538.

The full verse referred to in the note is:—

تاجان باشد به نیکی در جهانست باد کام  
وین دعا بر انس و جانست از دل و جان ملتزم

#### LIFE OF ḤÂFİZ.

The full name of this celebrated poet is Khwājah Shams-ud-Dīn Muḥammad Ḥāfiẓ al-Shīrāzī خواجه شمس الدین محمد حافظ شیرازی. Although the exact date of his birth is not given by any biographer, yet from some of his poems relating to several contemporary events the dates of which range from the reign of Shaykh Abū Ishāq (A.H. 742-754 = A.D. 1341-1353) to that of Shāh Manṣūr (A.H. 790-795 = A.D. 1388-1392), we can safely conclude that this eminent poet was born in the beginning of the eighth century of the Muḥammadan era. He came no doubt of a learned family of Shīrāz, and it seems that at an early age he learnt the Qur'ān by heart—a fact which probably led him to adopt the poetical title of Ḥāfiẓ (one who learns the Qur'ān by heart). From his youth he had an ardent zeal for poetry, and devoted most of his time to great literary works. Muḥammad Gulandām, in his preface to the poet's diwān, states that Ḥāfiẓ was so busily engaged in delivering lectures on the Qur'ān, in studying the Maṭālī' and the Miṣbāḥ and writing glosses to the Kashshāf and the Miftāḥ, that he found no opportunity to collect his poems into a diwān; and this was not done until after his death, which took place in A.H. 791 = A.D. 1388, when Gulandām collected the scattered poems of his lamented friend, arranged them into a diwān, and wrote a preface to it. Some

biographers say that Ḥāfiz wrote a commentary on the Qur'an, but they do not give any satisfactory proof for this assertion.

Materials for a true biographical account of so learned a poet as Ḥāfiz are unfortunately far less copious than we should wish. The informations concerning the circumstances of his life as given by his biographers are seldom authenticated, and the sources on which they have based their accounts are either vague inferences deduced from the poems of the poet, or simply bold assertions most of which present chronological difficulties.

The author of the *Majma'-ul-Fuṣahâ*, vol. ii., p. 11, a very modern biographer, stands alone in giving us to understand that Ḥāfiz originally belonged to Sirkân (a place in Hamadân, see *Yā'qūt*, vol. iii., p. 82), that his father settled in Shīrāz, and that he was a pupil of one Maulānā Shams-ud-Dīn 'Abd Ullāh of Shīrāz. The celebrated Jāmī, in his *Nafahāt-ul-Uns*, p. 715, tells us that although he did not know the particular saint from whom Ḥāfiz received his spiritual instructions, and could not exactly say to which sect of the Sūfis he belonged, yet from the poet's odes he judged him to be a Sāfi of great eminence.

Again, some biographers are of opinion that Ḥāfiz led a married life, and relate that he fell in love with a damsel *Shākh-i-Nabāt* whom he married afterwards—an inference drawn from Odes 18, 19 and 237—and that the poet had several sons whom he survived (Ode 117 and *Qit'as* 598 and 606). The author of the *Khazāna-i-Āmirah* mentions that one of the poet's sons, named *Shāh Nu'mān*, came to India and died at Burhānpūr, where he lies buried near Fort Asīr.

Ḥāfiz, being conscious of his own superior ability, never sought favours from kings and princes. He loved retirement and seldom left his native city, Shīrāz, which had for him a peculiar fascination. The well-known historian Muḥammad Qāsim Firishtah tells us that Maḥmūd Shāh Bahmanī, who reigned in the Deccan from A.D. 780-799 = A.D. 1378-1396, once invited Ḥāfiz to the royal court, and sent him the passage-money. The poet accepted the invitation and proceeded as far as Harmuz (in the Persian Gulf) where he went on board the Sultān's ship. Finding the sea rough and stormy, the poet had not the courage to undertake the voyage, and returned in haste to his native city. The poet is said to have sent an apology (Ode 142) to the king, in which he refers to the dangers of a stormy sea.

Regarding this king and the poet a very interesting story is deduced from Ode 158:—

It is said that the king once became ill, and he desired his three damsels سرو (the cypress), گل (the rose), and لاله (the tulip) to wash his body. They did so, and it so happened that he recovered instantly. These three damsels were thenceforth taunted as غسله (body-washers) by other dependants of the king, who, understanding



the awkward position of the damsels, uttered the following first part of the first couplet of this ode :—

ماقي حديث سرو و گل و لاله ميرو

But the king, as well as the other poets of his court, failed to find the second part, and the matter was referred to Hâfiz with a mission. The poet added the following second part to the king's hemistich :—

ابن بخت در لاله خساله ميرو

and completed the ode, it is said, in one night.

Some are of opinion that Sayyid Qâsim Anwâr (see below) collected and edited the poems of Hâfiz; but according to the preface which is found in many good copies of the diwân, it will at once appear that Muḥammad Gulandâm collected the poems into a diwân and wrote the preface to it. It may be true, as Daulat Shâh says, that Sayyid Qâsim was an ardent admirer of the poems of Hâfiz, and that there were few who could better appreciate the excellence of Hâfiz's odes than Qâsim.

The great Salmân of Sâwah (see above) was a contemporary of Hâfiz. The author of the *Riyâd-ush-Shu'arâ*, fol. 102\*, says that as each of these great poets received from strangers some of the poems of the other, and handed them down together with his own, people were confused and inserted some poems of the one in the diwân of the other.

Hâfiz may be said to be the greatest lyric poet that Persia has produced. The origin of lyric poetry is no doubt due to the celebrated Sa'di, but the style introduced by Hâfiz in the lyric is highly refined and polished; and the peculiar beauty of his expressions remains to this day not only unsurpassed but unequalled. Among Persian authors, Sa'di of course enjoys a vast reputation, and his *Gulistân* and the *Bûstân*, his two masterpieces, have immortalized his name; but comparing his lyric poems with those of Hâfiz, it must be admitted that the poems of the latter enjoy a wider reputation. Students of Persian literature have all a great admiration for the poems of Hâfiz, and commit to memory most of the beautiful odes and verses from the poet's diwân. Some students are so fond of Hâfiz, that they get the whole diwân by heart. Even among the Sûfis it has obtained a high position. Besides innumerable editions of the diwân, it has been translated into almost all the civilized languages of the world. Regarding the style Sir Gore Ouseley remarks :—

"His style is clear, unaffected, and harmonious, displaying at the same time great learning, matured science, and intimate knowledge of the hidden as well as the apparent nature of things; but above all, a certain fascination of expression unequalled by any other poet."

As a proof of the appreciation of his style by later poets, it may be said that it was not only imitated by succeeding poets for nearly one and a half century till the time of Bâbâ Figâni (see below); but at the same time his poems were made the subject of *taḍmîn* (the insertion of the verses of another in one's own poems) by most of the well-known poets, among whom Jâmi, the last great classic poet of Persia, may be cited as an example. A copy in which the poems of Ḥāfiz have been converted into *mukhammas* by a poet 'Alî, is noticed in Sprenger, *Oude Cat.*, p. 415.

Thanks to the persevering research of Mr. Browne, three hemistiches of Sa'dî have been found in the *diwân* of Ḥāfiz (see Browne's *History of Persia*, vol. ii., pp. 538-39). These hemistiches of Sa'dî are not very well known to all; nor does Ḥāfiz admit that he took them from Sa'dî. Mr. Browne says that if Ḥāfiz was of opinion that in quoting the verses of so great a poet as Sa'dî, it was not necessary to mention his name, it is only a further proof of the great popularity of Sa'dî. But my opinion differs from that of Mr. Browne to some extent. Ḥāfiz, it seems to me, intended to show that his hemistiches (instead of Sa'dî's) make the verses of Sa'dî more fascinating, more polished and more poetic. For instance, the second part of the following verse of Sa'dî (quoted by Mr. Browne),

بدم گفتمی و خرمندم عفاك الله نكو گفتمی  
سگم خواندمی و خرمندم جزاك الله كرم كردی

is thus changed by Ḥāfiz with a marked improvement—

بدم گفتمی و خرمندم عفاك الله نكو گفتمی  
جواب تلخ میزید لب لعل شكر خا را

Daulat Shâh, p. 305, with his usual inaccuracy, places Ḥāfiz's death in A.H. 794 = A.D. 1391, and mentions an interview of the poet with Timûr as having taken place after the conquest of Fârs by the latter and the death of Shâh Manşûr in A.H. 795 = A.D. 1392.

According to Gulandâm, Ḥāfiz died in A.H. 791 = A.D. 1388—a date which is expressed by the words *خاك مصلی* in the following versified chronogram, which, according to trustworthy authorities, is engraved on the poet's tombstone:—

چراغ اهل معنی خواجه حافظ  
كه شمعی بود از نور تجلی

چو در خاک مصلي ساخت منزل  
بجو تاريخش از خاک مصلي

This date has been adopted by the authors of the *Riyāḍ-ush-Shu'arā*, fol. 101<sup>b</sup>; *Majma'ul Fuṣṣahā* (*loc. cit.*) and *Miftāḥ-ut-Tawārīkh*, p. 156. Jāmī in his *Nafahāt* (*loc. cit.*), followed by the authors of the *Majālis-ul-'Ush-shāq*, fol. 129<sup>a</sup>; *Ḥabīb-us-Siyar*, vol. iii., Juz 2, p. 47; *Hāj. Khal.*, vol. iii., p. 272; *Haft Iqlim*, fol. 67<sup>b</sup> and *Nashtar-i-'Ishq*, fol. 481, places the poet's death in A.H. 792 = A.D. 1389.

Most of the biographers who accept the second date, A.H. 792, give, in support, the following chronogram (also quoted in Rieu, p. 628)—

بسال با وضاد و دال ایجد  
ز روز هجرت میمون محمد  
بسوی جنت اعلي روان شد  
فرید عهد شمس الدین محمد

For further notices on the poet's life and his poems see *Majma'un-Nafā'is*, fol. 114<sup>b</sup>; *Khazāna-i-Āmirah*, fol. 135<sup>a</sup>; *Makhzan-ul-Ġarā'ib*, fol. 176; *Ātash Kadah*, p. 355; *Ṣuhuf-i-Ibrāhīm*, fol. 211<sup>a</sup>; Ouseley, *Biographical Notices*, pp. 23-42; Sprenger, *Oude Cat.*, p. 415; Rieu, ii., pp. 627-631; Rieu *Suppl.*, Nos. 267-75; *Ethé*, *Bodl. Lib. Cat.*, Nos. 815-853; *Ethé*, *Ind. Office Lib. Cat.*, Nos. 1246-1274; *Brown's Camb. Univ. Lib. Cat.*, pp. 346-351; *G. Flügel*, i., p. 551; *Rosen*, *Pers. MSS.*, pp. 205-209; *J. Aumer*, p. 23; *Cat. des MSS. et Xylographes*, p. 362; *Cat. Codd. Or. Lugd. Bat.*, ii., p. 118; *A. F. Mehren*, p. 38. See also *Defremery* in *Journal, Asiat.* ii., 1858, pp. 406-425; *S. Robinson*, *Persian Poetry*, 1883, p. 385; *Encyclopaedia Brit.*, vol. xi., p. 367; *Wilberforce Clarke's* Preface to the translation of *Hafiz*, vol. i., and *Quarterly Review*, 1892, Jan., pp. 32-62.

**Text Editions.**—Calcutta, Fort William, 1791; reprinted, 1826; Text with *Sādi's* Turkish Commentary was edited by Brockhaus in 1854; by *Rosenzweig*, with a German metrical translation, 3 volumes, Vienna, 1858, 1863 and 1864; with Commentary by *Fath 'Alī*, Calcutta, 1858; by *Major S. H. Jarrett*, Calcutta, 1881; Persian text with two Turkish Commentaries, Constantinople, 1870; Persian Commentary by *Sādiq 'Alī*, Lucknow, 1876 and 1886. Lithographed in Calcutta, 1826; Bombay, 1828, 1841 and 1883, besides A.H. 1267 and 1277; Cwanpur, 1881; *Bulak*, A.H. 1250, 1256 and 1281; Constantinople, A.H. 1257; *Tabriz*, A.H. 1257 and 1274; *Tehran*, A.H. 1258; *Mashhad*, A.H. 1262; *Dehli*, A.H. 1269 and 1888; *Lucknow*, A.H. 1283, 1285, 1876, 1879 and

1883; Lahore, 1888. The *Diwān* of Ḥāfiz has been translated into German prose by Hammer Tübingen, 1812; in English prose by Wilberforce Clarke, with notes and commentary, in 2 vols., London, 1891.

Select poems have been translated:—Into Latin, by Meninski, Vienna, 1680; T. Hyde, Oxford, 1767; Revisky in "*Specimina Poeseos Persicae*," Vienna, 1771; into German by Wahl, in "*Neue Arabische Anthologie*," Leipzig, 1791, pp. 46-74; Daumer, Hamburg, 1846, Nürnberg, 1852; Nesselmann, Berlin, 1865; Bodenstedt, Berlin, 1877; into French, by W. Jones, Works, vol. 5, London, 1799; into English, by J. Richardson, London, 1774, revised by S. Rousseau, 1802; J. Nott, 1787; W. Jones in *Asiatic Researches*, vol. 3, 1792, and in his "*Works*," vols. 2 and 4, London, 1797 and 1799; W. Ouseley, in "*Persian Miscellanies*," London, 1795, and "*Oriental Collections*," vols. 1-3, London, 1797-1800; J. Hindley, 1800; S. Robinson, *A Century of Ghazals in Prose*, London, 1873; H. Bicknell, *Selections*, London, 1875; E. H. Palmer, *Song of the Reed*, etc., London, 1876; W. H. Lowe, Cambridge, 1878; E. P. Evans, in "*Atlantic Monthly*," 1884. An unknown ode by Ḥāfiz has been published by H. Blochmann, in *Journal Asiat. Society of Bengal*, vol. 46, p. 237, Calcutta, 1877; the ماتی خامه has appeared in English translation, in "*New Asiatic Miscellany*," vol. i., p. 327, Calcutta, 1879, and by Gulchin in *Asiatic Journal*, vol. 4, pp. 113, 215 and 550; a poem of Ḥāfiz in German translation by Rückert has been published by E. Bayer in *Magazin für die Litt. des Inn- und Auslandes*, Berlin, 1890, pp. 293-295; (*Ethé*, India Office Lib. Cat., No. 1246).

The tomb of Ḥāfiz is placed at the foot of a cypress tree which is said to have been planted by himself. The place is known as Ḥāfiziyah after the poet's name, and is at a distance of two miles north-east of *Shirāz*. The beautiful stream Ruknī, so celebrated by the bard, runs close by the garden, and the Masjid of Muṣallā lies about a quarter of a mile west of the tomb.

Sultān Abul Qāsim Bābar, after conquering *Shirāz* (A.H. 856 = A.D. 1452), visited the tomb of Ḥāfiz, and his Wazīr Maulānā Muḥammad Mu'ammā'i erected a handsome monument over the tomb of the poet. In A.H. 1226 = A.D. 1811 Wakīl Karīm Khān Zand placed on the tomb a slab of the finest alabaster, having sculptured on it, in beautiful Nasta'liq character, two odes from the poet's *diwān*, one of which begins with the line:—

مژده وصل تو کو کز سر جان بر خیزم  
طائر قدسم و از دام جهان بر خیزم

He also built a fine pavilion with apartments for the Mullās and the Darwishes who attend the tomb. In this hall a superb copy of the

poet's *diwān* was placed open for perusal. In front of the apartment is a fine fountain of pure water, and the garden is beautifully ornamented with cypress trees of great size and age.

Contents of the *diwān* :—

fol. 1<sup>b</sup>-171<sup>b</sup>. *Gāzals*, beginning as usual :—

الا يا ايها الساقى ادر كاما و ناولها  
كه عشق آسان نمود اول ولي افتاد مشكها

fol. 172<sup>a</sup>-177<sup>b</sup>. *Qasīdas* (five in all), beginning :—

شد عرصه زمين چو بساط ارم جوان

fol. 178<sup>a</sup>-180<sup>a</sup>. *Tarkīb-bands* (six in all), beginning :—

ساقى اگرست هواي الخ

fol. 180<sup>a</sup>. *Mukhammasāt*, beginning :—

در عشق تو اى صنم چنانم

fol. 181<sup>b</sup>-187<sup>b</sup>. *Qit'as* (thirty-seven in all), beginning :—

دل منه بر ديني وامباب الخ

fol. 187<sup>b</sup>-193<sup>b</sup>. *Maṣnawīs* (five in all), beginning :—

مر فتنه دارد الخ

The fifth *Maṣnawī* beginning with the line

هر كه آمد در جهان الخ

breaks off with the third line, and the remaining folios containing seventy-two *Rubā'īs* are supplied in a modern hand.

The first and the last seven folios are supplied in a later hand.

fol. 60 is left blank.

fol. 25<sup>b</sup> and 137<sup>a</sup> contain beautiful illustrations of a fine Persian style.

The MS. bears on the flyleaf at the end the following seals and signatures :—

# I.

سلطان حسين باي قرا ۶ شعبان سنه ١٨٠٠ تحويل مهيل شد

## II.

کترین خانه زادان عرض دید <sup>۸</sup> منه جلوس والا



## III.

هفدهم ماه جمادی الثانی <sup>۳۱</sup> عرض دیده تحویل محمد باقر شد

## IV.

۱۷ جمادی الثانی <sup>۳۱</sup> عرض دیده تحویل محمد باقر شد

## V.

۲ ربیع الآخر <sup>۸</sup> عرض دیده تحویل محافظ خان شد

## VI.

۱۷ ذی القعدة <sup>۲۶</sup> عرض دیده شد العبد عبد الله چلیپی

## VII.

۱۶ محرم <sup>۱۴</sup> عرض دیده تحویل مهیل شد

This copy is written in a beautiful perfect Nasta'liq by some distinguished caligrapher apparently in the ninth century.

It was presented to this library by Nawwāb Subhān Ullah Khān of Gārakhpār, a great patron of learning.



## No. 152.

fol. 153; lines 15; size  $9\frac{1}{4} \times 5\frac{1}{2}$ ;  $6 \times 3$ .

The same.

A beautiful copy of the diwân of Hâfiz.

Beginning as usual:—

الا يا ايها الساقى ادر كاما و ناولها الخ

This copy contains only one Maṣnawî on fol. 147<sup>a</sup>; beginning as in Ethé, India Office Lib. Cat., Nos. 1246 and 1249, where it is styled as  
—: صاقى نامه

بيا صاقى آن مې كه حال آورد  
كرامت فزايد كمال آورد

The Maṣnawî is followed by a Qaṣidah on fol. 148<sup>a</sup>; beginning as in Ethé, Bodl. Lib. Cat., No. 828:—

جوزا صحر نهاد حمايل برابرم  
يعني غلام شاهم و سوگند ميخورم

fol. 149<sup>a</sup>: Qit'as; beginning:—

شعله از دامستان عشق شور انگيز ماست  
آن شكايتهها كه از فرهاد و شيرين كرده اند

fol. 150<sup>b</sup>: Rubâ'is; beginning:—

من حاصل عمر خود ندانم جز غم  
در عشق تو ياد خود ندارم جز غم  
يك همدم دمساز ندارم نشي  
يك مونس خضوار ندارم جز غم

The Rubâ'is are twenty-seven in number.

This copy of the diwân, as well as the preceding one, varies considerably from other copies, and does not contain all the poems which are nowadays attributed to Hâfiz.

Written in a firm and beautiful Nasta'liq, within gold borders, with a beautifully illuminated double-page 'unwân.

Dated A.H. 971.

Scribe میرک

No. 153.

fol. 262; lines 14; size 8 × 5; 6 × 3½.

The same.

The diwân of Ḥāfiẓ with the preface of Gulandām.

Beginning:—

حمد ییعد و ثنائی ییعد و میامس بیثیامس حضرت خداوندی را  
که جمیع دیوان آنح

In the preface Muḥammad Gulandām, who calls himself a friend of the poet, after lavishing praise on the excellence of the poetry of Ḥāfiẓ, which he says was equally admired by kings and Sūfis, states that he requested Ḥāfiẓ several times to collect his poems into a diwân, but as Ḥāfiẓ was always busy in giving lectures upon the Qur'ân, in writing glosses to the *Kashshâf* and the *Miftâḥ* and in studying the *Maṭālî'* and the *Miṣbâḥ*, he paid very little attention to Gulandām's request. At last, on the poet's death in A.H. 791, Gulandām took the task of collecting the diwân upon himself. Gulandām further adds that he often held converse with Ḥāfiẓ in the lecture-room of Maulânâ Qiwām-ud-Din 'Abd Ullāh (an eminent doctor of Shīrāz, d. A.H. 772 = A.D. 1370).

The Bombay edition of the diwân contains the above preface.

Contents of the diwân:—

fol. 1<sup>b</sup>. Preface.

fol. 7<sup>b</sup>. Qaṣīdas, seven in number; beginning:—

پس از حمد خداوندی که بی شبهست و بی همتا  
ثنا و نعت پیغمبر کنم از جان و دل انشا

The Qaṣīdah on fol. 148<sup>a</sup> in the preceding copy beginning with the line جوڑا معر نہاد حمایل برابرم آنح is found on fol. 11<sup>a</sup> in this copy.

fol. 17<sup>b</sup>. Gazals. Beginning:—

الا یا ایها الساقی ادر کاسا و ناولها آنح



fol. 230<sup>b</sup>. A Maṣnawī. Beginning as in Ethé, Bodl. Lib. Cat., No. 826, etc.:—

الا اي آهوي وحشي كجائي آتھ

fol. 232<sup>a</sup>. Three Maṣnawīs styled here as ماسقي نامه. Beginning:—

سر فتنه دارد دگر روزگار آتھ

Of. Ethé, India Office Lib. Cat., No. 1246.

fol. 236<sup>a</sup>. مغني نامه. Beginning as in Ethé, Bodl. Lib. Cat., No. 838:—

بيا ماسقي از باده پر کن بطي

مغني كجائي بزن برطي

fol. 239<sup>b</sup>. ترجيع بند. Beginning as in Rieu Suppl., p. 271, and Ethé, Bodl. Lib. Cat., No. 816:—

اي داده بباد دوستداري آتھ

fol. 244<sup>a</sup>. مخمس. Beginning as in Ethé, India Office Lib. Cat., No. 1246:—

در عشق تو اي صنم چنانم آتھ

fol. 245<sup>a</sup>. مقطعات. Beginning:—

تو نيك و بد خویش از خود بپرس

چرا ديگري بايدت محتسب

fol. 254<sup>b</sup>. Rubā'is, in alphabetical order, beginning:—

اي دوست كه برده دل از دست مرا

در پاي فراق كرده پست مرا

The following note on fol. 1<sup>a</sup> suggests that this valuable copy once belonged to the library of Sulṭān Muḥammad Quṭb Shāh, of Golconda, who succeeded Muḥammad Qulī Shāh in A.H. 1020 = A.D. 1611.

ديوان خواجه حافظ تمام شد در كتابخانه عامره بقط محمد  
حسن كاتب بتاريخ اوایل ماه جمادي ۱۰۲۳ در دار السلطنة  
حيدرآباد... الخالص لمولاه سلطان محمد قطب شاه

A seal of this king is fixed below the note.

Written in fine clear Nasta'liq, on blue paper, within gold borders, with a double-page 'unwân at the beginning. The headings are written in white on gilt grounds.

No. 154.

fol. 214; lines 11; size  $10\frac{3}{4} \times 6\frac{1}{2}$ ;  $7\frac{1}{2} \times 3\frac{3}{4}$ .

The same

Another copy of the diwân of Hâfiz without the preface.

Beginning:—

الا يا ايها السائي ادر كاماً و ناولها الخ

fol. 194<sup>a</sup>. Two Maṣnawis, the first beginning as in the preceding copy:—

الا اي آهوي وحشي كجائي الخ

The second begins thus on fol. 195<sup>b</sup>:—

مر فتنه دارد دگر روزگار الخ

fol. 202<sup>a</sup>. **مقطعات**. The first of these Qit'as begins as in Ethé, Bodl. Lib. Cat., No. 286, and Ethé, India Office Lib. Cat., No. 1259:—

زمانه گر گهر پاک داشتی در اصل الخ

Some Qit'as giving the date of death of several contemporaries of Hâfiz are found here, such as:—

On fol. 202<sup>b</sup> a Qit'ah giving the date of Tûrân Shâh's death, 21st of Şafar, A.H. 787, conveyed by the words **ميل بهشت**. This is evidently Khwâjah Tûrân Shâh, surnamed Jalâl-ud-Dîn, who was the Wazir of Shâh Shujâ', the patron of Hâfiz.

On fol. 204<sup>a</sup> another Qit'ah bearing the date of death of Bahâ-ud-Dîn in A.H. 782 expressed by the words **قرب طاعت**. This Bahâ-ud-Dîn was a celebrated Qâdî of Shîrâz during the reign of 'Shah Shuja'.

On fol. 208<sup>b</sup> a Qit'ah giving Majd-ud-Dîn Ismâ'il's death in A.H. 756 contained in the words **رحمت حق**. This man was also a distinguished Qâdî of Shîrâz.

Then begin the Rubā'is, which are forty-two in number; beginning of the first Rubā'i as in Ethé, Bodl. Lib. Cat., No. 834:—

امشب ز غمت میان خون خواهم خفت  
وز بستر عافیت برون خواهم خفت

Written in a bold and clear Nasta'liq, within gold ruled borders, with an illuminated frontispiece.

Dated, Aḥmadābād, 26th Muḥarram, A.H. 1034.

Scribe محمد حسین الجور

Presented by  
Shāh Aḥmad Ullāh of Gāzīpur.

### No. 155.

fol. 206; lines 12; size  $7\frac{1}{2} \times 4\frac{1}{2}$ ,  $5 \times 2\frac{1}{2}$ .

The same.

Another copy of the diwān of Ḥāfiẓ.

Contents:—

fol. 1<sup>b</sup>. Gulandam's preface, beginning as usual.

fol. 5<sup>b</sup>. Qaṣīdas, beginning:—

شد عرصه زمین چو بساط ارم جوان آن

fol. 15<sup>b</sup>. Gāzals, beginning as usual:—

الا یا ایها الساعی ادر کاما و ناولها آن

fol. 184<sup>b</sup>. Another series of Qaṣīdas, beginning:—

دارای جهان نصرت دین خسرو کامل آن

fol. 185<sup>a</sup>. Muqatta'āt, beginning:—

صافیا پیمانه پر کن زانکه صاحب مجلس است آن

fol. 189<sup>b</sup>. Maṣnawī, beginning:—

الا ای آهوی وحشی کجائی آن

fol. 195<sup>a</sup>. Another series of *Gāzals*, beginning:—

دېدم بخواب خوش که چو ماهي برامدي آله

fol. 197<sup>a</sup>. *Rubā'is*, seventy in number, beginning:—

گفتي که ترا شوم مدار اندیشه آله

Written at *Shīrāz*, in a fair *Nasta'liq*, within gold-ruled borders.  
Not dated, probably 16th century.

Presented by  
*Khurshid Nawāb* of *Patna*.

### No. 156.

fol. 245 ; lines 18 ; size  $6\frac{1}{2} \times 3\frac{1}{4}$  ;  $4\frac{1}{2} \times 2\frac{1}{4}$ .

The same.

Another copy of the *diwān* of *Hāfiz*.

Contents:—

fol. 1<sup>b</sup>. *Gāzals*, beginning as usual.

fol. 218<sup>a</sup>. *Qasīdas*, beginning:—

جوڑا سحر نهاد حمایل برابرم آله

fol. 220<sup>a</sup>. *Maṣnawī*, beginning:—

آلا ای آهوي وحشي کجائي آله

fol. 226<sup>b</sup>. Another series of *Gāzals*, beginning:—

ای داده بباد دوستداري آله

fol. 228<sup>b</sup>. Another series of *Qasīdas*, beginning:—

ماهي چو تو آسمان ندارد آله

fol. 230<sup>b</sup>. *Mukhammasāt*, beginning as in *Ethé*, Ind. Office Lib.  
Cat., No. 1246:—

در هجر تو ای صنم چنانم آله

fol. 232<sup>a</sup>. Muqatta'at, beginning:—

ز خواب مستي دوشين چو چشم بکشودم الخ

fol. 239<sup>b</sup>. Rubā'is, forty-six in number, beginning:—

مردی ز کینده در خیبر پرم  
امرار کرم ز خواجه قنبر پرم

The MS. breaks off with the first line of a Rubā'i

تا حکم قضای آسمانی باشد  
کار تو همیشه کامرانی باشد

but some artful modern hand has tried to make the MS. look complete by repeating a Rubā'i and finishing the copy by adding a false colophon, dated 15th Sha'bān without giving the year.

Written in a clear Nasta'liq, within gold-ruled borders, with a decorated heading in the beginning.

Apparently 16th century.

### No. 157.

fol. 314; lines 14; size  $8\frac{1}{2} \times 5\frac{1}{4}$ ;  $6\frac{1}{2} \times 3\frac{1}{2}$ .

The same.

A copy of the diwān-i-Hāfiz, with a short glossary of the diwān in the end.

Contents:—

fol. 1<sup>b</sup>. Gulandām's preface, beginning as usual.

fol. 7<sup>a</sup>. A Qaṣidah in praise of 'Alī bin Abū Ṭālib, not found in any other copy; beginning:—

آن گلبن باغ وفا آنسرو بستان صفا  
خورشید برج ارتضی یعنی علی مرتضی  
مقصود امر کن فکان مطلوب اسم جسم و جان  
مشتی درص انس و جان معنی حرف انما

درج ولایت را صدق برج امامت را شرف  
شاه عرب ماه نجف چاهک سوار لا فتي

fol. 8<sup>b</sup>. One Musaddas in praise of Imām Shāh-i-Khurasān, beginning as in Ethé, Bodl. Lib. Cat., No. 838 :—

دوش بودم در طواف روضه خیر الانام  
شاه سلطان خراسان آن امام ابن الامام

fol. 12<sup>b</sup>. A Qasidah in praise of Abū Ishāq, beginning as in Ethé, Bodl. Lib. Cat., Nos. 826 and 836 :—

سفیده دم که صبا بوی گلستان گیرد  
چمن ز لطف هوا نکته بر چنان گیرد

fol. 14<sup>a</sup>. A Qasidah in praise of Shāh Shujā', beginning :

شد عرصه زمین چو بهشت برین جوان  
از پرتو سعادت شاه جهانستان

fol. 17<sup>a</sup>. A Qasidah, beginning as in Rieu Suppl., No. 267, with a slight difference :—

پس از حمد خداوندي که بي شبهست و بي همتا  
ثنا و نعت پیغمبر کنم از جان و دل انشا

fol. 18<sup>b</sup>. Qasidas in praise of 'Alī bin Abū Tālib. The verses of the first Qasidah begin with the successive letters of the alphabet. It runs thus :—

الف آن اولیای دین پرور  
قاضي شرع و مفتي منبر  
بي بیازم بیازوان علي  
کو بکند است قلعه خیبر

The second Qasidah begins on fol. 20<sup>a</sup> as in Ethé, Bodl. Lib. Cat., No. 830 :—

مقدري که ز آثار صنع کرد اظهار آن

The Qaṣidah beginning with the line جزا مهر نهاده آتخ is found here on fol. 22<sup>b</sup>.

fol. 24<sup>a</sup>. A Qit'ah in which it is said that the diwān of Ḥāfiẓ consists of eight thousand verses :—

کردیم شمار بیت بیتش  
شد هشت هزار بشو از من

fol. 24<sup>b</sup>-25<sup>a</sup>. Qit'as. Most of these Qit'as give the dates of the death of the same persons mentioned in No. 154 above.

fol. 26<sup>b</sup>. Gāzals, beginning as usual :—

الا یا ایها الساقی ادر کاماً و ناولها آتخ

fol. 266<sup>b</sup>. Maṣnawis, including صاقی نامه.

fol. 280<sup>a</sup>. Muqatta'āt.

fol. 280<sup>b</sup>-291<sup>a</sup>. Qit'as bearing the dates of the death of several persons, such as: Khwājah Faṭḥ Ullāh, Khwājah Ṭāhir, Abū Ishāq, Ṭārān Shāh, Qiwām-ud-Dīn, and Bahā-ud-Dīn.

fol. 291<sup>a</sup>-293<sup>b</sup>. Several beautiful ṭضيي on some of the Gāzals of Ḥāfiẓ in the form of Mukhammas. The first begins thus :—

اگر خواهی که بکشاید ترا قفل در دلها  
کلید خود بکن پیوسته خاموشی بمقلها  
منادی میزند هر صبح در بستان عنادها  
الا یا ایها الساقی ادر کاماً و ناولها  
که عشق آسان نمود اول ولی افتاد مشکلها

fol. 294<sup>a</sup>. Rubā'is, beginning :—

در آرزوی بوس و کنارم مردم آتخ

The Rubā'is in this copy are one hundred and thirty-one in number, much more than in any other copy.

fol. 308<sup>a</sup>. فرهنگ دیوان حافظ. A very short glossary of the diwān.

Beginning :—

بر رای خرد مندان و ارباب عرفان و اصحاب وجدان پوشیده  
نماید آتخ



The author of this glossary, who does not mention his name, gives the meanings of the words used in the *diwān* in mystical senses.

The glossary itself begins on fol. 309<sup>a</sup> with the word *اخراج* and ends with the word *هجر*.

It is divided into three parts, viz., *مقدمه* (fol. 309<sup>a</sup>), *توسط* (fol. 311<sup>b</sup>), and *خاتمه* (fol. 313<sup>b</sup>). The words explained are in alphabetical order.

It is worth noticing that this copy of the *diwān* contains about two hundred and four *Rubā'is* of the celebrated *Khayyām* of *Nishāpūr*. They run from foll. 27<sup>b</sup>-109<sup>a</sup>, and are written in a minute *Nasta'liq* on both sides of the last verse of each of the *Gazals* of *Hāfiz*.

The last quatrain of *Khayyām* found here runs thus:—

گر می نخوری طعنه مزین مستانرا  
ور توبه دهد توبه کنم یزدانرا  
تو فخر برین کنی که من می نخورم  
صد کار میکنی که می غلامست آنرا

fol. 28<sup>b</sup>, 31<sup>b</sup>, 34<sup>b</sup>, 37<sup>a</sup>, 42<sup>a</sup>, 43<sup>b</sup>, 45<sup>b</sup>, 48<sup>b</sup>, 50<sup>b</sup>, 53<sup>a</sup>, 55<sup>b</sup>, 58<sup>a</sup>, 68<sup>b</sup>, 71<sup>a</sup>, 74<sup>b</sup>, 77<sup>b</sup>, 85<sup>a</sup>, 88<sup>a</sup>, 94<sup>b</sup>, 97<sup>b</sup>, 98<sup>a</sup>, 99<sup>b</sup>, 104<sup>b</sup>, 106<sup>b</sup>, 108<sup>a</sup>, 113<sup>b</sup>, 115<sup>b</sup>, 117<sup>a</sup>, 118<sup>a</sup>, 119<sup>b</sup>, 122<sup>a</sup>, 123<sup>b</sup>, 129<sup>b</sup>, 131<sup>b</sup>, 133<sup>a</sup>, 138<sup>a</sup>, 141<sup>b</sup>, 144<sup>a</sup>, 151<sup>a</sup>, 154<sup>a</sup>, 155<sup>b</sup>, 158<sup>b</sup>, 160<sup>b</sup>, 162<sup>a</sup>, 164<sup>a</sup>, 167<sup>b</sup>, 169<sup>b</sup>, 172<sup>b</sup>, 175<sup>b</sup>, 181<sup>b</sup>, 184<sup>a</sup>, 185<sup>a</sup>, 189<sup>b</sup>, 191<sup>a</sup>, 204<sup>b</sup>, 214<sup>a</sup>, 222<sup>b</sup>, 226<sup>a</sup>, 227<sup>a</sup>, 233<sup>a</sup>, 236<sup>b</sup>, 237<sup>b</sup>, 248<sup>b</sup>, 253<sup>b</sup>, 261<sup>a</sup>, and 264<sup>b</sup> contain beautiful illustrations in the Indian style.

fol. 1<sup>b</sup>, 2<sup>a</sup>, 25<sup>b</sup>, 26<sup>a</sup>, 307<sup>b</sup>, 308<sup>a</sup> contain full-page flower-plants.

Written in fine, clear *Nasta'liq*, within gold borders, with a double-page 'unwān at the beginning. The headings are sumptuously adorned throughout.

Not dated, apparently 17th century.

# No. 153.

fol. 172; lines 12; size  $4\frac{1}{4} \times 2\frac{3}{4}$ ;  $3 \times 1\frac{1}{2}$ .

The same.

A beautiful copy of the *diwān* of *Hāfiz*, containing *Gazals*, *Muqatta'at*, and *Rubā'is* only:—

fol. 1<sup>b</sup>. *Gazals*.



fol. 169<sup>b</sup>. Muqatta'ât, begin thus:—

چو دونان درین خاکدان دنی  
ز بهر دونان از چه مضطرب

This Qita'h agrees with the one on fol. 287<sup>b</sup> of the preceding copy, but the arrangement of verses is different there. It begins there:—

ز بد دور باش و به نیکی گرای  
مکن عمر ضایع به لهو و لعب

agreeing with the third line here.

fol. 170<sup>b</sup>. Rubâ'is, begin:—

چون غنچه گل قرا به پرداز خود  
نرگس بهوای می قلع ساز شود

The colophon says that this copy was written by one Hasan, a servant of Syiid Zayn-ud-Dîn 'Alî Khân Bahadur Firâz Jang, Nawwâb Nâzim of Bengal (succeeded in 1810), and completed on the 14th Şafar, A.H. 1230.

Written in a beautiful minute Shafi'â, within gold and coloured borders, with a small decorated heading in the beginning. The first sixty-six folios are decorated with floral designs in gold on the margin.

### No. 159.

fol. 140; lines 19; size  $9\frac{1}{2} \times 6\frac{1}{2}$ ;  $7 \times 4$ .

شرح دیوان حافظ

### SHARH-I-DÎWÂN-I-HÂFIZ.

A commentary on the diwân of Hâfiz.

Begins:—

حمد حق و نعت مصطفی را  
از دل بزبان رسانده اول

بی دعوی فضل و لاف و دانش  
این شرح رقم نمود افضل

The name of the commentator, Afḡal, occurs only in the above opening lines. He is probably the Afḡal of Ilāhābād who wrote the *حل مشنوی*, a commentary on the Maḡnawī (see No. 78 above), and to this the commentator refers in his present work on fol. 12<sup>b</sup>:—

و بعضی شارحان مشنوی در بعضی مواضع بیان مراد باطنی  
نموده چنانکه در حل مشنوی نقل کرده ام

The colophon quoted below also gives this name.

It appears from the concluding lines of this commentary that the author has also left a commentary on the Qirān-us-Sa'dayn.

بشکر خداوند رانم سخن  
که از فضل از بهره جان من  
شد از شرح دیوان حافظ چنان  
که نتوانم آوردن اندر بیان  
بدان بهره چون دست فکرت زدم  
بشرح قران دو سعد آمدم

The following quotation from the introduction (مقدمه) will give an idea of the importance of the commentary:—

باید دانست که اشکال ابیات واقعه دیوان خواجه حافظ یچند  
وجه است و تفصیل آن وجوه آنکه بعضی ازان ابیات ازان قسم  
است که معنی شعری آنها بسبب غموض عبارت فارسی بامانی  
بر نمی آید پس رفع آن غموض باید کرد و بعضی از ان قسم که  
معنی شعری عبارت عربی مودی شده پس ترجمه آن باید  
نوشت و بعضی از ان قسم که معنی شعری آن موقوف است بر  
فضله پس ذکر آن قضیه باید نمود و بعضی ازان قسم که اگر چه  
معانی آنها ظاهر است اما دران معانی اختلاف واقع شده

پس بیان مطلب آن ابیات بتفصیل باید نمود تا هر چه حق باشد مقرر گردد و بعضی از آن قسم که در میان معانی آنها و میان مسائل شریعت یا طریقت یا حقیقت تطبیق میسر نمی آید مگر بصرف الفاظ آن ابیات از ظواهر آن الفاظ بس حرف آن الفاظ از ظواهر آنها بسوی الفاظ خفیه که تطبیق مذکور بدان حرف میسر آید باید نمود آن

The *مقدمه* is followed by an explanation of phrases and mystical words used in the *diwân* of Hâfiz, such as: زلف, خال, صافی, منی, بومه, etc., etc., and the commentator quotes *Mustalahât-ush-Shu'arâ* and *Sharh-i-Gulshan-i-Râz* and others as his authorities.

fol. 13<sup>b</sup>-18<sup>a</sup>. Some detached verses from the *diwân*, after which begins the explanation.

Written in a careless Nasta'liq.

Not dated, apparently 18th century.

The colophon:—

تمام شد نسخه شرح دیوان خواجه حافظ من تصنیف . . .  
شمس العارفین . . . . شیخ مصد افضل اله ابادی قدس سره  
الغریز . . . . از دست فیض الله تحریر یافت

No. 160.

fol. 104; lines 27-29; size 10 $\frac{3}{4}$  × 6 $\frac{1}{4}$ ; 9 × 5 $\frac{1}{4}$ .

شرح دیوان حافظ

SHARH-I-DÎWÂN-I-HÂFIZ.

A defective copy of a commentary on the *diwân* of Hâfiz by one Sayf-ud-Dîn Abul Hasan 'Abdur Rahmân with the *Takhalluṣ Khatmî*

میف الدین ابو الحسن عبد الرحمن المتخلص بختی compiled in A.H. 1126. The name of the commentator occurs throughout and the date of compilation is found on fol. 99<sup>a</sup>.

A few folios are missing at the beginning, and the MS. opens with the commentary on the following lines of the first Ġazal of the diwān—

همه کارم ز خود کامی به بد نامی کشید اخر—نهان کی  
ماند آن

حضور گر همی خواهی از و غافل مشو حافظ—آن  
متی شرطیه است بمعنی هرگاه و کلمه ما زایده است تلقی فعل  
مضارع مخاطب معلوم است آن

The commentator at first explains the meanings of the words and phrases, with their grammatical relations, and then proceeds to give an elaborate explanation of the verses, illustrating by quotations from the Qur'ān, the traditions and other great authors and poets. In several places the commentator has put possible difficulties in the form of questions (سوال), explaining them satisfactorily in the form of answers (جواب).

Written in a careless and rough Indian Nasta'liq by one مسید فخر الدین  
علی بن مسید مصد فاضل

Not dated, apparently 18th century.

### No. 161.

fol. 210; lines 17 (centre column); 30 (marginal column);  
size  $10\frac{1}{2} \times 6\frac{1}{4}$ ;  $8\frac{3}{4} \times 4\frac{1}{4}$ .

Another defective commentary on the Diwān-i-Ĥâfiz.

The name of the author is not found anywhere, as many folios are missing from the beginning.

The MS. opens with the first line of a Ġazal ending in,

الا ای طوطی گویای امرار  
مبادا خالیت شکر ز منقار

الآ کلمه تنبيه است در پارسي بجهت التماس نیز آمده است  
 طوطي در عرف صوفيه صافيه نفس ناطقه را گویند الخ

In some places difficult words and phrases are explained. The explanations of verses, though short, are of a learned and a decidedly Sūfic character. References to the *Istilāḥāt* of Mīr Sayyid 'Alī Hamādāni and *Farhang-i-Lugāt* are given in many places.

Written in an ordinary Indian Nasta'liq.

Not dated, apparently 18th century.

END OF VOL. I.





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